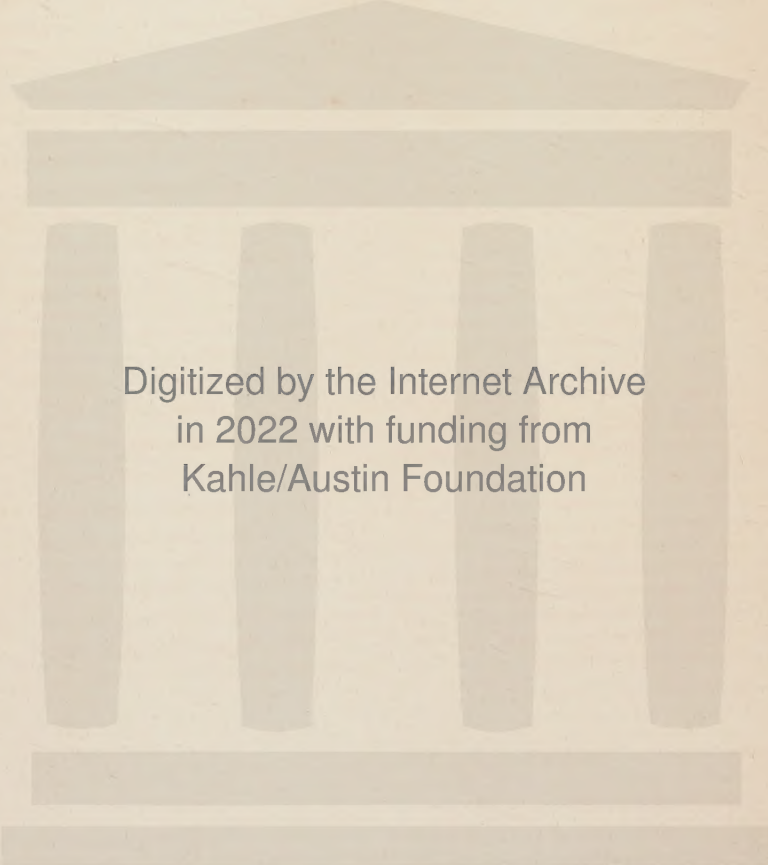


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CATALOGUE  
OF PICTURES  
IN THE MARLAY BEQUEST  
FITZWILLIAM MUSEUM  
CAMBRIDGE

*Compiled by*  
W. G. CONSTABLE





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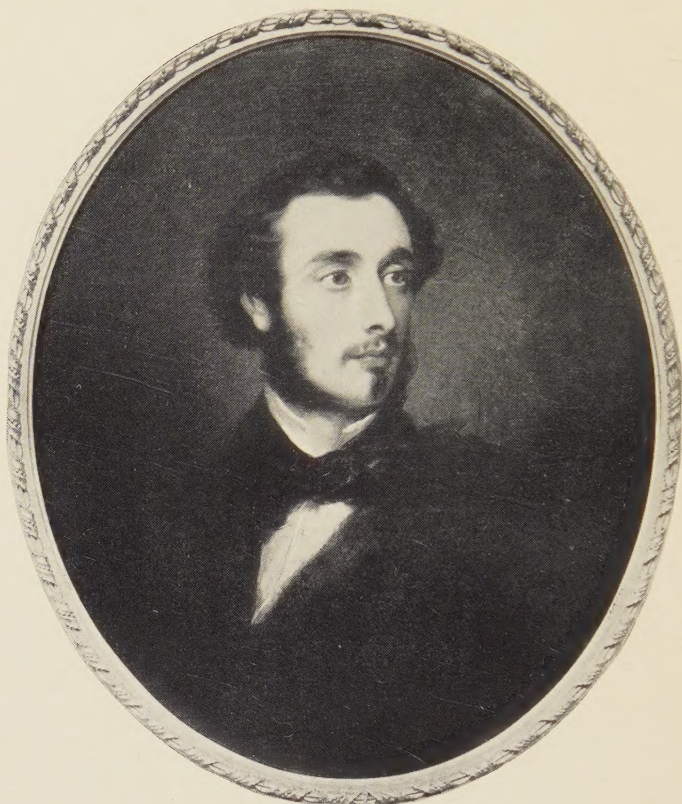


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CHARLES BRINSLEY MARLAY



CATALOGUE  
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## INTRODUCTORY

CHARLES BRINSLEY MARLAY was born in 1831 and educated at Eton and Trinity College, Cambridge. His grandfather, James Tisdall of Bacon, and his grandmother, who afterwards married the Earl of Charleville, were in their day well-known connoisseurs and collectors: and though their grandson inherited little from their collections, he was heir to their tastes. A bachelor, with valuable estates in Ireland, he brought together in St Katherine's Lodge, his large house in Regent's Park, an extensive and extraordinarily diversified collection of pictures, drawings, books and *objets d'art*; and on his death in 1912 these all passed under his will to the University of Cambridge. He also bequeathed £80,000, free of legacy duty, with the lease of St Katherine's Lodge, which realized £10,000, for housing the collections, payment of a curator and staff, and for upkeep. During his lifetime, Mr Marlay had in conversation and in writing authorized the sale of anything in his collections below a Museum standard, provided that the proceeds were expended on other works of art to be associated with his name. This provision was omitted from the will; but it was approved, and endorsed by the Duke of Rutland, Mr Marlay's nephew and executor, and ratified by the Court of Chancery.

Of the pictures in the bequest, eighty-four (including a portrait of Mr Marlay) were finally selected for retention, the remainder being sold at Christie's in 1916 and 1924: and from the proceeds of the sales, eight pictures have already been purchased. As a collector, Mr Marlay was typical of those who prefer to use their own taste and judgment, and to acquire for comparatively small sums pictures which appeal to them on aesthetic or historical grounds, rather than to buy masterpieces equipped

with long pedigrees or certified by experts. Little information survives as to the source of his purchases, but from a few manuscript notes, a few old bills, and industrious search in sale and exhibition catalogues, it appears that some of the pictures were bought from dealers or private owners in Italy, while most of the others were among the small fry of important English sales. But though the collection includes no pictures of first-rate importance, it is notable for well-preserved and characteristic work by the secondary painters of fifteenth- and early sixteenth-century Italy and seventeenth-century Holland—periods and countries on which Mr Marlay's affections mainly centred. In particular, the Florentine *quattrocento* is well represented. For instance, of an interesting group of Italian *cassone* panels, a comparatively early *Triumph of Aemilius Paulus* serves as prelude to the charming *Story of Cupid and Psyche* by the eclectic Jacopo del Sellaio, who gathered into himself almost all the influences of his time. By a pupil and disciple of Ghirlandaio, Bartolommeo di Giovanni, whose personality has been rediscovered and reconstructed by Mr Berenson, are not only two *cassone* panels representing the *Story of Joseph*, but a characteristic *Virgin and Child with Saints*; while two *Siege of Troy* panels may come from the studio of Ghirlandaio himself. Similar reflections of great personalities in Florentine Art, yet with charm and individuality of their own, are seen in three versions of the *Adoration of the Child* respectively by the Master of the Castello Nativity—another of Mr Berenson's recreations—Botticini, and Mainardi. Of primitive masters the examples are few, though a *Coronation of the Virgin* perhaps by Mariotto di Nardo deserves notice, with its echoes of Giotto and the early Siennese; and a signed triptych by Francesco d'Antonio, an inconspicuous pupil of Lorenzo Monaco. Similarly, nothing of the Umbrian and North Italian schools needs special mention, save perhaps a *S. Julian* by that little-known painter of Arezzo, Domenico



Pecori, and a pair of decorative panels by the rare painter Bernardo Parentino. Venetian painting, however, in its post-Bellini phase is well represented by examples of Cima and Marco Basaiti: and a fine early work by Jacopo Bassano marks the transition to the ideals of a later generation.

Of Netherlandish painting in the fifteenth and sixteenth centuries, the collection contains little of importance, though the *Adoration of the Kings* by the painter whom Dr Friedländer calls "Antwerp Mannerist A" embodies a phase in the history of art of which examples are rare in England. Of later Dutch and Flemish work, however, there are some interesting examples. Four portraits by Miereveld are characteristic of that painter's sincerity and accomplishment: a group of still life pieces exhibits the amazing technical tradition of seventeenth-century Holland, barren though its imaginative content may sometimes have been: while a few genre pieces and landscapes indicate that tenderness and intimate handling may sometimes go to compensate for poverty of imagination.

Finally, in a small group of Spanish paintings, an imposing Catalan *S. Anthony* is true to the decorative traditions of the school, and a signed Luis Tristan is a valuable document to students; while among English artists, Knapton in a *Portrait of a Lady* reveals himself as not unworthy of comparison with Hogarth.

The debts I have incurred in compiling this catalogue are many. Wherever possible, I have made specific acknowledgment in the text; but such references are quite inadequate to express my sense of obligation to those who have helped me. For the kindness and generosity of Mr Berenson, Dr Bredius and Dr Friedländer, I am especially grateful. When, as now and then happens, I venture to differ from their opinion, I do so only with an acute sense of my own temerity and consciousness that

their suggestions have been the inspiring force behind my own views. My debt is scarcely less to Sir Charles Holmes and Mr J. H. J. Mellaert, who have given me valuable help on many occasions. To Sir Martin Conway, Dr K. T. Parker, Mr H. J. Braunholtz, Professor Hulsen, Dr Otto Lanz, and Professor Jan Six, I owe fruitful suggestions or useful information: and to the kindness of Sir Robert and Lady Witt, in allowing me to use at all times and seasons their invaluable library of reproductions, aid which students of art throughout the world have come to recognize as indispensable.

W. G. C.

*August 1926*

## NOTE

In the descriptions, right and left refer to the spectator's right and left. In measurements, height precedes width.

## ABBREVIATIONS

B.F.A.C. Burlington Fine Arts Club.

Burl. Ho. Burlington House (Winter Exhib. of Royal Academy).

*Burl. Mag.* *Burlington Magazine*.

Schubring. P. Schubring, *Cassoni*, 2 vols. 1923.

Venturi. A. Venturi, *Storia dell' Arte Italiana*. 1901-23.





## ANTWERP SCHOOL

1510-20

### 1. THE ADORATION OF THE KINGS

The Virgin sits, full face, centre foreground, the child on her knee. One king, in crimson, kneels before her; another, in green, stands left; the third, a negro, in pale blue, gold-trimmed robe, stands right; all offer gifts. Behind and to the left soldiers and attendants. Background, left, a richly decorated ruined building, in Renaissance style; right, soldiers, other buildings, trees, and a castle on a hill. Tone, cool grey. (Plate XVIII)

Oil on panel,  $27\frac{1}{2}$  by  $20\frac{3}{4}$  ins. By the same hand is an *Adoration* in the Alte Pinakothek, Munich (once ascribed to Herri Met de Bles on the ground of a false signature), and pictures in Berlin, Ghent, the Prado and elsewhere. The painter's name is unknown, but Dr Friedländer (*Jahrbuch der Königlich Preusz. Kunstsammlungen*, 1915, pp. 65 sqq.) identifies him as working at Antwerp in the early sixteenth century, gives a list of his work, and described him as "Antwerp Mannerist A."

### 2-4. BARTOLOMMEO DI GIOVANNI

*Active later XV Cent.*

FLORENTINE SCHOOL. *Also known as Alunno di Domenico. Assistant and perhaps pupil of Domenico Ghirlandaio, with whom he concluded an agreement July 30, 1488, to paint the predella of the altar-piece by Ghirlandaio, in the church of the Innocenti hospital, Florence. Influenced by Botticelli and Piero di Cosimo.*

### 2. VIRGIN AND CHILD ENTHRONED WITH SAINTS

Centre, the Virgin seated upon a throne of grey, orange-red and dark green marble, is crowned by flying angels, and holds on her knee the naked child, who raises his right hand in blessing. Left, S. Ursula, in her throat an arrow. Right, S. Catherine of Alexandria, a fragment of a wheel at her feet. Both saints are crowned, and carry palms and books. Foreground, centre, a vase of flowers in gold; right, the profile head of the donor, a nun. (Plate V)

Tempera on panel, 26½ by 17 ins. Closely related to a *Madonna and Child with Saints and Donors*, formerly in the Menafoglio Collection, Modena, now in a private collection in the U.S.A. (exhibited 1917 in New York at the Kleinberger Galleries. Reprod. Venturi, vol. vii. i. 764). This is dated 1486, and establishes both pictures as early works when the influence of Ghirlandaio was predominant. Comparable also is a *Madonna and Child with St John*, Christ Church, Oxford.

Colls. Barker (Sale, Christie's, 1874, No. 55, as Cosimo Rosselli). Exhib. New Gallery (Early Italian Art) 1893-4, No. 101, as Cosimo Rosselli, lent Marlay; B.F.A.C. 1904, No. 8, as Cosimo Rosselli, lent Marlay.

Siren, *Burl. Mag.* Dec. 1920, p. 299.

### 3. STORY OF JOSEPH (1)

Joseph is sent by Jacob to find his brethren; is sold to the Ishmaelites; repulses Potiphar's wife; Pharaoh consults the wise men as to his dream; Pharaoh sends for Joseph. Joseph throughout wears a crimson mantle over blue-green robe; in the other costumes, blue-green, yellow, carmine and scarlet predominate. The architecture is purple-grey, with gold patterns; the rocks and ground warm brown. In the cartouche at bottom of second pillar an inscription—PP 1447—of later date. (Plate IV)

Oil (?) on panel, 17 by 64½ ins. See note on No. 4.

### 4. STORY OF JOSEPH (2)

The sacks of the brethren filled with corn; Joseph's steward stops the brethren and leads them back; discovery of Joseph's cup; Joseph reveals himself to his brethren. On the right, a giraffe appears. On the second pillar a coat of arms of later date, sable, three knots in pale gules. Colour as in 3. (Plate IV)

Oil (?) on panel, 17 by 64½ ins. Nos. 3-4, *cassone* (marriage chest) panels, closely related to a pair also representing the story of Joseph in the Holford Coll. Westonbirt (Catalogue 1924, Nos. 28, 29, Reprod. Pl. xxxiv a). A giraffe is said to have been exhibited in Pisa in 1456, and Lorenzo the Magnificent is known to have received one as a present from the Sultan of Egypt in 1492.

Bt. Florence by Artaud de Montor (Nos. 133-4 in his catalogue 1843, as Pesellino, reprod. Pl. 51, 52). Northwick Coll. (Sale, 1859, Nos. 552-3,

as Peselli. Bt. Colnaghi £52. 10s. 0d.). Bt. by Marlay from Colnaghi. Exhib. New Gallery (Early Italian Art) 1893-4, Nos. 59, 77, as Pesellino, lent Marlay.

Berenson, *Florentine Painters*, 1909, p. 98.

Berenson, *Burl. Mag.* Mar. 1903, p. 17.

Schubring, Nos. 395, 396, Pl. cxcvii.

## BASAITI (MARCO)

*Active 1500-1521*

VENETIAN SCHOOL. *Of Greek descent, said to have been born in Friuli. Pupil of Alvise Vivarini. Influenced by him, Carpaccio and Giovanni Bellini, who dominated his later work and in whose studio he perhaps worked.*

### 5. VIRGIN AND CHILD, WITH SAINTS AND DONOR

Figures three-quarter length. Centre, the Virgin in blue, yellow-lined mantle over scarlet robe, seated with the naked child on her left knee. Both look down at, and extend their right hands towards the donor, left, a young man with head and shoulders in profile and light brown hair, who offers cherries in a metal dish. Right, S. Peter, in orange-brown mantle over purplish robe, stands holding keys and a brown leather-bound book; behind, a female saint in red mantle over green robe. Background, a mountain landscape with trees, a castle, flocks and figures. (Plate VIII)

Oil on panel, 38½ by 51¼ ins. An early work, comparable with the Munich *Virgin and Child, with SS. Jerome, Sebastian and a Donor*. Has the opaque, brownish flesh, the tight drawing, and the angular drapery, which mark Basaiti's work while under the influence of the Vivarini.

Probably Northwick Sale, 1859, No. 29 ("Palmezzano. The Virgin and Infant Saviour attended by St Peter and St Catherine, and an Angel presenting fruit: a rocky landscape is seen in the background." Bt. I. Scott £21). Bt. by Marlay from Colnaghi.

## BASSANO (JACOPO)

*1510-5-1592*

VENETIAN SCHOOL. *Jacopo da Ponte, called Bassano from his birthplace. Son and probably pupil of Francesco da Ponte. Worked mainly at Bassano, but also in Venice. Influenced by Bonifazio, Titian and Tintoretto.*

## 6. THE JOURNEY TO CALVARY

The procession moves from right to left. Centre, Christ carrying the cross has fallen on his knees. He looks back at his mother, who lies fainting in the right foreground, surrounded by the holy women. One executioner, accompanied by mounted soldiers carrying banners, drags him forward by a rope; another strikes him from behind. S. John, and mounted men follow. Background of rocky landscape. (Plate VIII)

Oil on canvas,  $32\frac{1}{2}$  by  $47\frac{1}{2}$  ins. An early work, much influenced by Bonifazio, comparable with an *Adoration of the Magi* (National Gallery, Edinburgh) and *Samson and the Philistines* at Dresden. Belongs to a group of paintings by the artist of the same subject, in which the attitude of Christ is a constant element. Cf. Vienna (No. 319): Christie's, June 15, 1923 (No. 108); and engravings after Bassano by Vorsterman and van Kessel in Teniers, *Theatrum Pictorum*.

Mr A. M. Daniel has pointed out the similarity in composition to that of Raphael's *Lo Spasimo di Sicilia* (Prado). The executioner on the left is borrowed direct; the Christ differs only in the position of the left arm; the horsemen right and left are reproduced with variations. The engraving of *Lo Spasimo* by Agostino Veneziano (1517) is a probable source of Bassano's borrowings.

Exhib. B.F.A.C. 1906, No. 29, lent Marlay.

## BASTIEN-LEPAGE (JULES)

1848-1884

FRENCH SCHOOL. Born Damvillers. Pupil of Cabanel at the *École des Beaux-Arts*. 1870 exhibited at Salon; 1874 shewed first of the series of rustic scenes, painted en plein air, by which he is best known. Also successful as portrait painter. Died Paris.

### 7. GIRL WITH A SUNSHADE, 1879

In sunlight, seated on a chair, full length, turned slightly right, head front, holding over her in her right hand an open sunshade edged with dark blue-grey. Wears a dark blue jacket trimmed white and a lighter blue dress. Background of trees and yellow, red and pale purple flowers. Signed: J. BASTIEN-LEPAGE LONDRES 79. (Plate XXVI)

Oil on canvas,  $15\frac{1}{2}$  by 11 ins.



## Attributed to BOILLY (LOUIS-LÉOPOLD)

? 1761-1845

FRENCH SCHOOL. *Born near Lille. Studied under his father, a wood-carver. 1784 in Paris, where he soon acquired reputation as a painter of fashionable genre; under the Republic and Empire turned to historical genre and portraiture. 1833 Legion of Honour. Much of his immense production has been engraved. Died Paris.*

### 8. THE READER

Inside a room, right, a lady in plumed white hat, yellow satin dress, and crimson velvet jacket trimmed white fur, sits at a table with a blue-green cloth, reading from a book held in her right hand. Left, another lady in white satin, stands listening, leaning against the recess of a window. On the wall a framed picture, to the right a Boulle cabinet, a chandelier of Dutch design above. (Plate XXVI)

Oil on canvas, 25 $\frac{3}{4}$  by 21 $\frac{1}{4}$  ins. Closely related to the work of Boilly: but the types, the flesh painting, and the chandelier may indicate a Netherlandish follower of Fragonard.

## School of BOTTICELLI

1444-1510

FLORENTINE SCHOOL. *Born Florence. Pupil of Filippo Lippi. Influenced by the Pollaiuoli. Worked Florence, Pisa, Rome. Died Florence.*

### 9. VIRGIN AND CHILD

The Virgin, three-quarter length, head inclined left with half-closed eyes, in blue, green-lined mantle over crimson robe, presses the child to her breast. He puts his arms round her neck. In front, left, an open red-bound book leaning against a pink cushion. Landscape background, seen through openings right and left in a stone screen. (Plate V)

Tempera on circular panel, diam. 31 $\frac{3}{4}$  ins. A stock design of the Botticelli studio. Almost identical with a *Virgin and Child* ascribed to Botticelli

in the Palazzo Vecchio, Florence. Similar compositions are in the collection of the Marquess of Lothian, Newbattle Abbey (reprod. Arundel Club); and have passed through the hands of Kleinberger (Paris) and G. Neumans (Brussels). Dr Siren (*Burl. Mag.* Dec. 1920, p. 298) assigns it to the painter of a group of Madonnas, including those at Turin (No. 109) and in the Jarves Coll. Newhaven, Conn., whom he calls "The Master of the Gothic Buildings." Against this hypothesis are differences in type, in the treatment of the hands, drapery and landscape, and the fact that Gothic buildings appear in works by other members of the Botticelli school. The picture seems more closely related to another group (v. Rankin, *American Journal of Archaeology*, 1895, p. 11) which includes a *Virgin and Child with S. John* in the Pitti Palace, and Madonnas in the Liechtenstein Collection and the National Gallery (No. 782). Common characteristics include a rigid, insensitive outline, and similarities in type, hands, drapery and landscape.

William Graham Coll. (Sale, Christie's, April 8, 1886, No. 237, as School of Botticelli. Bt. Colnaghi £54. 12s. 0d.).

## BOTTICINI (FRANCESCO)

1446-1497

FLORENTINE SCHOOL. *Son of the painter Giovanni di Domenico Botticini. Pupil of Neri di Bicci c. 1458. Influenced by Castagno and Fra Filippo Lippi. Probably worked in the studios of Cosimo Rosselli, Verrocchio, and Botticelli, and influenced by them.*

### 10. VIRGIN ADORING THE CHILD

The Virgin kneels, full length, centre, profile left, in black, gold-trimmed mantle over crimson robe. The child, reclining left, raises his eyes and hands to her. Parchment flesh tone. Dull green and reddish brown landscape background, of river, fields and hills, with, right, a city. (Plate V)

Tempera on arch-topped panel, 27½ by 18½ ins. Somewhat repainted, especially on the Virgin's robe. Works comparable in composition and handling are in the Palazzo Ca' d' Oro, Venice; Dreyfus Coll. Paris (with an angel); Modena (with angels and cherubs); Holden Coll. Cleveland, U.S.A. The Cambridge picture alone gives the Virgin in full profile.

Dudley Coll. (not in 1886 or 1892 sales). Exhib. New Gallery (Early Italian Art) 1893-4, No. 100, as Ghirlandaio, lent Marlay: B.F.A.C. 1904, No. 19, as School of Ghirlandaio, lent Marlay.

Berenson, *Florentine Painters*, 3rd ed. p. 120.

Siren, *Burl. Mag.* Dec. 1920, p. 290.

## School of BRESCIA

*Early XVI Cent.*

### 11. MAN IN A FURRED COAT

Half length, half left, head turned towards front. Brown beard. Wears an ermine coat, with scarlet and gold sleeves, with black puffs, and a black cap with gold and ruby ornament. Holds one glove in his right hand and wears the other. Background of Renaissance architecture. (Plate IX)

Oil on canvas, 32 $\frac{1}{2}$  by 30 ins. Ascribed by Mr Berenson (*North Italian Painters*, 1907, p. 285) to Romanino: and evidently related to works given to that painter in the Simon Coll. (Kaiser-Friedrich Mus.) and at Budapest (No. 174), and to a portrait in the Holford Coll. Westonbirt (No. 41) catalogued as Cariani, but also ascribed to Romanino. An ascription to Cariani is unsupported by comparison with signed examples: and the treatment of the background is a Brescian peculiarity.

## BRÜSSEL (PAUL THEODOR VAN)

1754-1795

DUTCH SCHOOL. *Born Zuid-Polsbroek. Pupil of J. Augustini at Haarlem. A designer of carpets. Died Amsterdam.*

### 12. VASE WITH FLOWERS

The vase, decorated with cupids in relief, stands on a marble slab. Prominent among the flowers are poppies, dahlias, peonies, tulips and roses. A bird's nest in right foreground. A dragonfly and butterflies hover near. Background, left, statuette on pedestal of a woman in classic robes. Signed falsely: Van Oss 1787. (Plate XXIII)

Oil on panel, 32 by 24 ins. Signed works by Van Brüssel are in the Bredius Coll. (Hague) and National Gallery (No. 3225) in which the workmanship is identical. Close examination suggests that the spurious inscription is an adaptation of the original signature. Dr Bredius has also seen in Cologne the forged signature "J. van Huysum" over the original signature.

## School of CANALETTO

1697-1768

VENETIAN SCHOOL. *Antonio Canal known as Canaletto. Born Venice. Pupil of his father, Bernardo Canal. Employed in theatrical decoration. c. 1719 visited Rome. Influenced by Pannini. Worked Venice. 1746-1755 in England with eight months interval 1750-1. Died Venice.*

### 13. PALACE OF THE DOGE, VENICE

Left, the Palace, and the Molo with the column of S. Mark: beyond, the prison, and the Riva degli Schiavoni. Right foreground, and along the quay, gondolas and shipping. Tone, cool with green-grey shadows; touches of scarlet, blue, carmine and yellow on the figures and boats. (Plate XI)

Oil on canvas, 24 by 36½ ins. From the cool tone and grey-green shadows, and the treatment of the figures, architecture and clouds, almost certainly an early work by Canal's nephew, Bellotto.

## MASTER OF THE CASTELLO NATIVITY

*Active later XV Cent.*

FLORENTINE SCHOOL. *Named by Mr Berenson (Cat. of John G. Johnson Coll. 1. 17. 18) after a Nativity in the Royal Villa of Castello, near Florence, and described by him as "an artistic personality descended from Fra Angelico and standing between Fra Filippo and Baldovinetti. Active probably throughout the entire third quarter of the fifteenth century." Probably also influenced by Piero della Francesca. Other works ascribed to him are in the John G. Johnson Coll. and Louvre (1657 A. Florentine School).*

### 14. VIRGIN ADORING THE CHILD

The Virgin kneels, full length, almost profile left, in blue gold-trimmed mantle over red robe. The end of her veil falls over her hands joined in adoration. The child, surrounded by a golden glory, reclines on her robe, and looks up. In the background, between looped-up curtains of



gold and crimson brocade, a rose hedge, with buildings, trees and hills beyond. (Plate III)

Tempera on panel, 34 by 23 ins. Characteristic and fairly early work. Closely related is a *Virgin Adoring the Child* in the Museo Civico, Leghorn, in which however the background differs, and the infant S. John is introduced.

## CATALAN SCHOOL

*Later XV Cent.*

### 15. S. ANTONY ABBOT

Seated, full length, full face, upon a marble throne with red and gold brocade, on the arms of which stand winged angels, playing one a lute, the other a zither. Wears a dark grey cap and mantle, hanging over a dark blue robe. Holds in his right hand a crozier, in the other a book bound in scarlet. On the left breast, the head of a crutch. The ribbed haloes, the head of the crozier, and the floral patterned background, are in gilt gesso relief. (Plate XXV)

Tempera on panel, 60 by 33½ ins. The attribution is based upon the type and handling of the figures in the full length figures of *S. John Baptist* and *S. Stephen* in the Barcelona Museum. Similar thrones, with attendant angels, are seen in a *S. Vincent*, in the Museum at Huesca, and in two paintings of Bishops from Urgell, now at Barcelona.

## CIMA (GIOVANNI BATTISTA)

*c. 1459–1517/18*

VENETIAN SCHOOL. *Giovanni Battista da Conegliano called Cima. Born Conegliano. By older authors said to have been pupil of Giovanni Bellini, by some later ones pupil of Alvise Vivarini and Bart. Montagna. 1488 in Vicenza, by 1492 in Venice, and there until 1516. Later returned to Conegliano.*

### 16. S. LANFRANC OF PAVIA ENTHRONED WITH SAINTS

The Saint sits, centre, full length, full face, upon a marble throne of Renaissance design, with a green and gold brocade hanging. His left hand holds a pastoral staff, his right is raised in blessing. Wears jewelled mitre,

gloves, crimson cope with gold orphreys bearing half length of S. Peter, S. Paul and other saints, and an appressed alb. Right, a saint in dark blue cassock and hood stands holding a cross and a scarlet-bound book. Left, S. John Baptist, in green mantle, pointing to a figure of the lamb held in his left hand, and holding a scroll inscribed: ECCE AGNUS DEI ECCE QVI T... Back-ground of hilly landscape with a walled town, right, seen through an opening in a stone screen. (Plate VII)

Oil on panel, 58 by 51½ ins. Comparable with the late work, *S. Peter with SS. John Baptist and Paul*, in the Brera (No. 174). A drawing at Windsor (*A Bishop Enthroned with Saints*) has points of contact with both works. In the Cambridge example the S. John (and to a less extent the saint to the right) differ in handling from S. Lanfranc. They appear either to be the work of pupils or to have been much repainted.

As Professor Borenius has pointed out, almost certainly the picture described in Boschini, *Le Ricche Minere della Pittura Veneziana* 1674, *Sestier di Canareggio*, p. 15, as in the Chiesa de' Padri Gesuiti "*Un quadro in Tavola di Gio: Battista Cima da Conegliano, sopra il quale si vede nel mezzo in grave trono S. Lanfranco Vescovo & alla destra S. Giovanni Battista, & alla sinistra un Santo Crocifero con la sua solita rimarca in lontano che è il sito di Conegliano.*" The saint holding the cross connects the picture with the order of the Crociferi whose church of S. Maria Assunta became in 1657 the property of the Jesuits (Tassini, *Curiosità Veneziana*, p. 278 sqq.). A *Descrizione di tutte le Pubbliche Pitture...di Venezia* 1733, describes the church and its pictures, but does not mention the Cima, remarking that many pictures described by Boschini were, on the restoration of the church, removed.

Dr Gronau has discovered a reference in a work by Francesco Antonio Zacharia, S.J., published in 1754, which describes the picture as then signed: *Johannes Baptistae Coneglianensis opus*.

## School of CLEVE (JOOS VAN)

Active 1511–1540

FLEMISH SCHOOL. *Joos van der Beke, called van Cleve. 1511 member of S. Luke's Guild, Antwerp. Worked Antwerp. His will dated 1540. Has been identified with The Master of the Death of Mary, so-called from paintings in Cologne and Munich.*

### 17. VIRGIN AND CHILD

The Virgin, bust length, slightly left, head inclined, in emerald green mantle, black fronted robe and muslin

cap, holds in her arms the child, in a white robe, with his right hand grasping his mother's left thumb, with his left raising an apple to his mouth. Black background. (Plate XIII)

Oil on panel,  $10\frac{1}{4}$  by  $8\frac{3}{8}$  ins. Differs from the work of Joos van Cleve mainly in its softer, smoother handling. In the Czartoryski Coll. Cracow, and the von Rho Coll. Lucerne, are pictures of the same design. By the same hand, probably, is a *Virgin and Child*, Max Wassermann Coll. Paris (Exhib. Guildhall, London, 1906).

## CUYP (JACOB GERRITZ)

1594-c. 1651

DUTCH SCHOOL. *Born Dordrecht. Son of a glass maker. Pupil of Abraham Bloemaert. 1617 in the Guild at Dordrecht, 1625 visited Amsterdam. Worked and died Dordrecht. Father of Aelbert Cuyp.*

### 18. PORTRAIT OF A WOMAN

Bust length, slightly left, dark brown hair. Wears black watered silk dress, white ruff, and gold head-dress. Greenish grey background. Inscribed: Aetatis 27 A<sup>o</sup> 1636 I. G. Cuyp Fecit (I and G in monogram). (Plate XIX)

Oil on panel,  $27\frac{3}{4}$  by  $23\frac{1}{2}$  ins. Probably Northwick Coll. (Sale, 1859, No. 454. Bt. Colnaghi £23. 2s. 0d.). Bt. by Marlay from Colnaghi.

## 19-22. DUTCH SCHOOL

*Early XVI Cent.*

### 19. ADORATION OF THE KINGS

Left, the Virgin in dark blue-green robe, seated with the child on her knee. One king, in gold brocade robe, kneels bareheaded and kisses the child's hand; the second, crowned, in crimson robe and a dark purple fur-lined mantle held up by two pages, also kneels and hands a gold reliquary (?) to S. Joseph. Behind, right, in turban and gold brocade robe with green sleeves, stands the third

king, to whom a negro page hands a gold vessel. In the foreground, toadstools and a dog. In the background, attendants, the ox and the ass, and a countryman; and through an opening, a hilly landscape with a city. General tone, sombre. (Plate XVIII)

Oil on panel, 25 by 19 ins. A similar composition in reverse without foreground details, pages or background figures, is in the Kaiser Friedrich Museum (No. 538). Other versions in the Museo Civico, Verona, in the Berlin Kupferstichkabinett (a drawing), and (formerly) in the René de la Faille Coll. Antwerp. A related work of similar design in the Utrecht Archiepiscopal Museum, is attributed by Dr Friedländer to Jacob of Amsterdam. He adds, "This composition is attributed to the Maître de Flémalle. The picture in Cambridge was painted about 1510 by a Dutch painter, perhaps by the master who painted the *Appearance of the Virgin* at Antwerp. Here is the same boy who is added to the old composition in the picture at Cambridge."

1537

## 20. ADORATION OF THE KINGS

Centre, the Virgin sits in blue-green robe, on her knee the child raising his right hand in blessing; behind her, right, S. Joseph in purple-brown stands hat in hand. The three kings kneel round her, wearing (left to right) red-brown and gold brocade, red and gold brocade over green and olive-green and gold brocade over carmine. In front lies a dog: behind each stands a page. Background, centre and left, soldiers and attendants, yellow and crimson prominent in their dress; right, the ox and the ass. Beyond, a landscape of trees and rocks, with a city, and galloping horsemen. Above, a golden star and cherubs holding a garland. Dated: 1537. (Plate XVIII)

Oil on panel,  $25\frac{3}{4}$  by  $20\frac{3}{8}$  ins. As Dr Friedländer points out, by a follower of Jacob Cornelisz of Amsterdam, and based upon an *Adoration of the Kings* by him, dated 1517, in the collection of the Prince of Wied, Neuwied. Several versions of the central panel of this work exist, e.g. Kaufmann Sale, Berlin, 1917.

1625

## 21. A LADY

Standing three-quarter length, quarter left. Wears a black dress figured grey and trimmed with gold; white ruff,



white lace cap and cuffs; gold girdle and bangles. Holds white gloves in right hand. Left, a table with gold-fringed crimson cloth. Dark grey background, with classic column right. Inscribed: AETA<sup>s</sup> 25 A° 1625. (Plate XXII)

Oil on panel 48 by 35½ ins. See note on No. 22.

1629

## 22. A GENTLEMAN

Standing, three-quarter length, quarter right, tuft beard and moustache. Wears figured black doublet with slashed sleeves, gold buckle and ornaments; breeches and mantle; white lace collar and cuffs. His left hand holds a pair of grey gloves and rests on a dark crimson table-cloth fringed gold. Background dark grey. Inscribed: AETATIS 37 A° 1629. (Plate XXII)

Oil on panel, 44½ by 33½ ins. By the same hand as No. 21. Dr Bredius has tentatively suggested as the painter Salomon Mesdach, working at Middelburg in the first half of the seventeenth century. Mr Mellaert, however, inclines to give them to Jacob Wabbe, active at Hoorn in the early seventeenth century, by whom there were signed portraits of a man and a woman, dated respectively 1632 and 1631, in the Bogaerde Sale (Château Heeswyk), 1896-1900. Resemblances in the hands, the modelling and treatment of the lace, strongly favour this attribution.

## ENGLISH SCHOOL

*Earlier XIX Cent.*

## 23. LANDSCAPE WITH TREES AND CATTLE

Foreground, left, a dead tree and bushes on the sandy bank of a pool, beyond which are dark grey-green trees. Right, a small sandy bluff with trees and cattle; beyond, an undulating landscape with distant hills. In the sky, light clouds and sunset glow. (Plate XXIX)

Oil on panel 11¼ by 17¼ ins. By a comparatively late painter influenced by the Norwich School.

## 24, 25. FLEMISH SCHOOL

c. 1490

### 24. THE ANNUNCIATION

In a room, left, the Virgin seen full face in pale greenish mantle over blue-green robe, kneels before a *prie-dieu* in front of a window, and beneath a chocolate-brown canopy. The dove hovers above her. From the right advances the angel in crimson mantle and blue robe, with blue-green, crimson-tipped wings. In the foreground, on a tiled floor, a jar of lilies and other flowers; in the background, a settle and carved seat against a brown wall. (Plate XV)

Oil on panel,  $9\frac{1}{2}$  by  $7\frac{1}{2}$  ins. Mr K. T. Parker points out that the painting derives from an engraving by F.V.B. (monogrammist known as Franz von Bocholt). Similar compositions, reversed, with the window differently placed, appear in *Annunciations* by Rogier van der Weyden (Alte Pinakothek, Munich, No. 102), and Petrus Christus (Kaiser Friedrich Mus. No. 529 A). Sir Martin Conway points out that the angel is almost a copy of Rogier's. The room, however, suggests the influence of Dirk Bouts; and the figures have points of contact with Albert Bouts. The painter is therefore a late fifteenth century eclectic, perhaps from Bruges or Louvain.

XV-XVI Cent.

### 25. THE DESCENT FROM THE CROSS: PRESENTATION OF THE VIRGIN: MARRIAGE OF THE VIRGIN

A triptych. Centre: across the foreground the dead body of Christ on a winding sheet, supported by Joseph of Arimathaea, in purple-brown brocade. Beside the body kneels the Virgin in dark blue-green supported by S. John in crimson, accompanied by the two Maries, the Magdalene in crimson, green and gold. At Christ's head stand a man in dark blue-green and a woman in green over yellow brown; at his feet, a man in purple-grey mantle over red and gold brocade. Left wing: the Virgin in blue-green ascends the steps of the temple built of grey stone; beyond her S. Anne in pink, in the left foreground Joachim in green over purple-grey; in the background, the high priest in

mitre and gold brocade robe over crimson. Right wing: the Virgin in blue-green mantle and blue-grey robe, gives her hand to S. Joseph in carmine, with scarlet hat and scarf. The high priest, in green and gold, blesses them. In the other costumes, scarlet and green predominate. (Plate XV)

Oil on panel. Centre, 40 by 28½ ins.; Wings, 40 by 15 ins. Dr Friedländer suggests a Brussels painter, c. 1510.

## FLEMISH SCHOOL (?)

*Early XVI Cent.*

### 26. THE ANNUNCIATION: MARRIAGE OF THE VIRGIN: ADORATION OF THE CHILD: ADORATION OF THE MAGI

(1) The Virgin, in green-blue mantle over steel-grey robe, is seated. The angel has a red and gold brocade cope with a morse. Between his green wings is seen the dove, a cherub carrying a cross, and the Visitation. In the background, through a doorway, a crimson bed. (2) The Virgin in dark blue-green mantle over white gold-trimmed robe gives her hand to S. Joseph in blue-grey over carmine. The high priest is in olive-green: scarlet and green predominate among the spectators' head-dresses. Above fly two angel musicians. (3) The Virgin, in blue-green over white; S. Joseph, in dark grey over carmine; angels, in carmine, green, and purple-grey, kneel round the child adoring. Behind, right, two country people; left, the ox and ass. Above, angels singing and playing instruments. Background, the Annunciation to the shepherds. (4) The Virgin is in blue-green over white. Two kings kneel, the third stands: all offer gifts: left to right they wear crimson over green, purple-brown over red and gold brocade, green and blue over white. In the background, the ox and ass, a ruined building, houses and a mountain landscape, with figures on foot and horseback. (Plate XIV)

Oil on panel, each 11½ by 6 ins. The provenance is doubtful. Dr Friedländer suggests the possibility of North German origin, c. 1510. At

Darmstadt (Nos. 14 A-D) there are four panels of similar character, of German origin; and the Virgin has some resemblance to the Virgin of an *Annunciation* at Brunswick (No. 33) ascribed to a Saxon master. Mr K. T. Parker also inclines to a German origin. Sir Martin Conway suggests the school of Ghent, and points to the influence of Hugo van der Goes.

Dr Hawtrey (Provost of Eton) Coll. (Sale, Christie's, Apr. 5, 1862, No. 107, as Hugo van der Goes. Bt. Coinaghi £52. 10s. 0d.). Exhib. Manchester Art Treasures Exhib. 1859, No. 497, as Hugo van der Goes, lent Provost of Eton.

## FLEMISH SCHOOL (?)

*Early XVI Cent.*

### 41. VIRGIN AND CHILD WITH S. ANNE

The Virgin sits left, on a bench, in muslin veil and blue-green mantle over blue-grey robe, holding the naked child on her knees. He extends his left hand to S. Anne seated right, in black and white head-dress, and crimson mantle over yellow robe. She offers him a plum (?) with her right hand, and holds an open book in her left. Background of architecture, trees and distant hills, with the meeting of Joachim and Anne before the Golden Gate, all seen through an elaborate gilt and architectural framework. (Plate XV)

Oil on panel, 18½ by 13½ ins. A provincial work. Dr Friedländer suggests it may be Flemish, c. 1520. Sir Martin Conway thinks it may be French, and compares the decorative gilt work to that on French woodcut portraits of the period. This is also reminiscent of Lancelot Blondeel, to whom the painting was once ascribed.

## School of FLINCK (GOVAERT)

1615-1660

DUTCH SCHOOL. *Born Cleve. Pupil of Lambert Jacobsz in Leeuwarden, and c. 1634 of Rembrandt in Amsterdam. Influenced by Van Dyck. Painted military groups, historical and mythological scenes, and much admired portraits. Worked and died Amsterdam.*



## 27. OFFICERS OF A DUTCH MILITARY COMPANY

Standing bareheaded upon the steps of (probably) a civic building. Grey uniforms and orange sashes: some hold white plumed hats. Centre, the captain with cane and sword; behind him, the standard-bearer with orange-yellow banner. The remainder carry pikes. In the background, helmeted soldiers, a trumpeter, a man pouring out liquor, and a drummer. Right foreground, two boys, one in a helmet, probably powder-carriers. (Plate XVII)

Oil on canvas, 32 by 26 ins. Formerly called *School of Van der Helst*, and related in composition and treatment of background to the signed *Meeting of Burghers before the Rathaus, Dordrecht*, formerly in the Weber Coll. Hamburg. But is much more intimately connected with such groups by Flinck as *Shooting Festival after the Peace of Munster* (Rijksmuseum, No. 925). The fingers suggest the influence of Van Dyck, the boy in the helmet of Rembrandt. The two together, Mr Mellaert thinks, may indicate Barend Fabritius; but in other respects the painting differs from his work. Dr Bredius suggests the possibility of an early copy from a lost work (cf. the copy by Lundens in the National Gallery of Rembrandt's *Night Watch*), and Professor Jan Six inclines to this view. He points out, however, that it is not derived from an existing Amsterdam picture, and no Amsterdam piece was lost after c. 1640, while the costumes here are c. 1650; nor does it resemble any of the Civic Guard pictures at Hoorn. It may be derived from a lost Dordrecht work, though the relation to Flinck and to Rembrandt are against this.

## 28-31. FLORENTINE SCHOOL

*Late XIV Cent.*

### 28. THE CORONATION OF THE VIRGIN

Christ, in black mantle over a crimson robe, places the crown upon the head of the Virgin, in veil and white gold-patterned robe. Behind them a *mandorla* composed of crimson cherubs, and on each side heads of angels. Right, S. Stephen, in grey with a stone on his head, book and martyr's palm; left, S. John Baptist in a pink mantle. Between, on the scarlet gold-patterned floor, kneel angel musicians. Gold background. (Plate VI)

Tempera on panel, arch-topped,  $31\frac{1}{4}$  by  $20\frac{1}{2}$  ins. Dr Siren (*Burl. Mag.* Dec. 1920, p. 289) describes it as a "characteristic work by Giovanni

del Biondo" (Florentine, active 1356-1392), an attribution accepted by Kurzweily in Thieme-Becker, *Kunstler-Lexikon*, xiv. 111. A more convincing attribution in types and drapery treatment is by Mr Berenson to Mariotto di Nardo (active 1424-5 to 1442; son of Nardo, a sculptor, and not, as sometimes said, a nephew of Orcagna; influenced by Agnolo Gaddi, Spinello Aretino and Lorenzo Monaco). By him are a triptych (1416) in Santa Trinità, Florence; and *An Annunciation*, and a *Virgin and Child with Saints*, in the Academy, Florence.

c. 1450

## 29. TRIUMPH OF AEMILIUS PAULUS

The procession issues from a distant walled city on the left, and enters Rome on the right. The consul in armour is seated upon a golden triumphal car, drawn by horses with gold caparisons, and winged riders in dark blue. Driven before him by a mounted man are the captive Perseus of Macedonia and his sons in gold robes. Following the car are attendants, women and mounted soldiers, in front walk richly clad attendants. Scarlet is freely used in the costumes. At the head of the procession, within the walls of Rome, is the treasure of Perseus, escorted by armed horsemen. In the background, from left to right the buildings represented are: arches of an aqueduct, Trajan's Column, the Torre delle Milizie (?), the Pantheon (inscribed: • M • AGRIPPA • L • F • C • III), Church of the Aracoeli with its steps, the Senators' Palace on the Capitol (inscribed: CANPIDOGLIO), the Colosseum (inscribed: CVLISEO). In the foreground, the castle of S. Angelo (inscribed: —O S. AGNOLO), a bridge, and an unidentified well within the walls. (Plate II)

Oil (?) on panel, 15 by 53 $\frac{1}{4}$  ins. Aemilius Paulus, afterwards surnamed Macedonicus, born c. 230 B.C., consul 181 and 168. Defeated Perseus of Macedonia at Pydna, 168, and organized Roman government in Macedonia. His triumph, celebrated in 167, lasted three days, and was of singular magnificence.

A *cassone* panel. The chest is of later date, also the end panels bearing coats of arms. The painting is in style related to a panel in the Cinughi Coll. Siena (Florentine, c. 1450; reprod. Schubring, Pl. xxxii. 158), and to certain work of the so-called Master of the Cassoni (active c. 1450, v. Schubring, Pls. xl and xliii), but is apparently by yet another hand. Professor Hulsen points out that the view of Rome is similar to that in

a panel in the Jarves Coll., Newhaven, Conn. (v. Hulsen, *Bollettino della Commissione Archeologica Comunale di Roma* 1911, Pl. 1; Schubring, Pl. XLVIII, 224). The buildings represented are almost the same; but the painter of the Cambridge panel has reversed the positions of the Colosseum and the Pantheon, and has added an aqueduct and what may be the Torre delle Milizie, which also appears in a related panel at Turin (v. *Bollettino*, loc. cit. Pl. v). The Cambridge and Jarves panels derive from the same original, as indicated by the capitals of the Pantheon in both cases being Ionic instead of Corinthian. Professor Hulsen holds that both are connected with miniatures of the Vergil in the Riccardi Library, Florence (reprod. Schubring, Pls. L-LIII); and may come from the same original as the fresco by Benozzo Gozzoli in S. Agostino, San Gimignano. Dr Schubring gives the Jarves panel and the Vergil to the same hand (the Dido Master). Mr Richard Offner gives the Cambridge panel also to him.

### *Later XV Cent.*

### 30. TRAJAN AND THE WIDOW

The emperor, crowned, in gold armour, on a black horse, advances right to left, followed by mounted attendants in armour and crimson caps, armed with lances. The widow, in black, grasps his bridle and kneels before him. Behind, left, a foot soldier in scarlet cap, with a pike; Trajan's son, bareheaded, in armour, on a grey-brown horse. Inscribed: [... ]TVS SVB PALMA FLOREBIT. On the left, a partly obliterated coat of arms (party per pale and carrying a lion rampant) probably a later addition. (Plate VI)

Tempera, on panel of 19 sides, in one piece with the frame. Painted surface,  $26\frac{1}{4}$  ins. diam. A *desco del parto* (salver made for a birth). The story of Trajan and the Widow was popular in fifteenth century Italy. The Emperor, fresh from his victories, was met by a widow demanding justice, her son having been over-ridden and killed by the Emperor's son. Trajan decreed that his own son should become the adopted son of the widow. An early version is in Dante, *Purg.* x. 70-96; adapted and altered in Dio Cassio, *Commentaries on Dante*, xix. 5 (v. Gaston Paris, *Mélanges publiés par l'école des hautes études*, Paris, 1878).

Dr Siren (*Burl. Mag.* Dec. 1920, p. 290) sees the influence of Paolo Uccello, and dates the painting c. 1470. Dr Schubring (*Cassoni*, No. 909, p. 422) puts it c. 1450. Dr G. F. Hill (*Burl. Mag.* Jan. 1921, p. 49) suggests the inscription is based on the text "IVSTVS VT PALMA FLOREBIT" (Vulgate, Ps. 91. 13), SVB being a blunder for VT.

31. ADORATION OF THE KINGS

Centre, the Virgin, seated, in blue mantle over pink robe, holding the naked child. Right, S. Joseph, standing, in yellow mantle over grey robe, behind him other figures. The child raises his right hand to bless the three kings, left, who offer gifts. The kneeling king wears dull purple, the next green, and the negro, red over yellowish grey. Behind them are attendants and soldiers. Background, ruins of classic architecture, framing distant landscape. (Plate XVIII)

Oil on panel,  $43\frac{1}{2}$  by  $33\frac{1}{2}$  ins. Strongly influenced by and derived from Leonardo da Vinci. The attitude of the child, the kneeling king, and the second king, are reversed from the Leonardo drawing *Adoration of the Shepherds* in the Louvre (reprod. Berenson, *Drawings of Florentine Painters*). The pose of the negro king is that of the figure to the right of the Virgin in the unfinished *Adoration of the Kings* in the Uffizi. Also the chiaroscuro and background are Leonardesque. Ascribed by Dr Siren (*Burl. Mag.* Dec. 1920, p. 303) to Battista Naldini (Florentine School, 1537-1590; pupil of Pontormo; influenced by Andrea del Sarto and Michelangelo). He sees in the figures behind S. Joseph portraits of Michelangelo, and Naldini. Comparison of types, chiaroscuro and drapery with those in a *Presentation in the Temple*, S. Maria Novella, Florence, and a *Holy Family*, Academy, Florence, all favour the attribution; as does the resemblance in the Virgin and child, and in the handling of drapery to an *Adoration of the Magi* by Pontormo (Naldini's master) in the Pitti Palace. Another suggestion, the Bolognese Antonio da Crevalcore, active 1480-1520, is not supported by the signed *Holy Family* in the Kaiser Friedrich Museum.

FOUQUIER (JACOB)

1580-90-1659

FLEMISH SCHOOL. Born Antwerp. Pupil of Joos de Momper II and "Velvet" Brueghel. Perhaps employed by Rubens. Worked Antwerp, Heidelberg 1618-20, Italy. In Paris 1621 and employed by the Court; worked with Poussin in the Louvre. Died Paris.

32. WINTER SCENE

On a canal, with buildings at the far end, figures are skating and sliding. Foreground, centre, a large snow-

covered tree. Other trees and buildings fringe the snow-covered banks, on which figures are walking, conversing and unloading carts. Grey-blue sky and greenish blue ice, relieved by warm light at the horizon, pink on the houses to the right, and touches of scarlet, blue and maroon on the figures. Signed: I. FOCQUIER F 1617. (Plate XXI)

Oil on panel, 18 by 22 $\frac{3}{4}$  ins. A comparatively early work under Dutch and Flemish influence.

## FRANCESCO D'ANTONIO

*Active early XV Cent.*

### 33. VIRGIN AND CHILD WITH SS. LAWRENCE AND JOHN GUALBERT

A triptych. Centre: the Virgin, in black, gold-trimmed, orange-lined mantle over yellow-brown flowered robe, sits on a golden seat decorated with grotesques and covered with gold cloth; the child, in red mantle, kneels on her knee. Inscribed: AVE-MARIA. G[R]ATIA. PLENA. FRANCISCHVS ANTONII DEFL [? DE FLORENTIA] PINSIT. Left: S. Lawrence in red, gold-trimmed mantle, lined grey, over green robe, a book in the left hand, a palm in the right: behind him, a gridiron. Inscribed: S. LAURENTIUS. M. Right: S. John Gualbert, in grey cassock, with hood, a crucifix in his right hand. Inscribed: S. IHES. GUALBERTU. C. Above, in medallions, centre, God the Father; right and left, the angel and Virgin of an Annunciation. Gold backgrounds. Inscribed below: [Q]UESTA. TAVOLA E ALTARE. AFATO FARE DON G[AB]RIELO PEL ADENA. SUA E DE SUOI BENIFACTORI. A. MCCCCXV. On each side, two unidentified coats of arms. (Plate VI)

Tempera on panel; centre 40 $\frac{1}{2}$  by 19 $\frac{1}{2}$  ins., sides 36 by 18 $\frac{1}{2}$  ins. S. John Gualbert, Abbot, d. 1073; of a noble Florentine family; entered the order of S. Benedict; founded the order of Vallis Umbrosa. Canonized 1193.

The type of the Virgin and Child and the dark brick-red flesh tints over a *terra verde* preparation resemble those in the work of the young Masaccio (cf. *Virgin and Child with Saints*, at Montemarciano), and



perhaps witness the influence of Masolino. The two saints suggest inspiration from Lorenzo Monaco. The painter is probably the Francesco Fiorentino mentioned by Vasari (ed. Milanesi, II. 25) as pupil of Lorenzo Monaco, who painted a *Virgin and Child Enthroned with Saints* on a tabernacle outside S. Maria Novella, of which only fragments remain. Milanesi suggests he may be the Francesco di Michele who in 1385 painted a tabernacle for the Spedale di Lemmo; but admits that in this case he could not well be a pupil of Lorenzo Monaco. By him also are probably *Four Saints*, signed and dated 1417, formerly in the Toscanelli Coll. Pisa (v. Crowe and Cavalcaselle, *Hist. of Painting in Italy*, ed. Douglas, II. 302-3), *Virgin and Child with Saints*, Grenoble (No. 461, Florentine School), from the Campana Coll. and previously in the Louvre.

## School of FRANCIA (FRANCESCO)

c. 1450-1517

BOLOGNESE SCHOOL. *Francesco Raibolini*. Born Bologna; apprenticed to a goldsmith, from whom he is said to have taken the name Francia. Originally a goldsmith. Before 1486 took to painting; his earliest dated work 1492. Associated with and perhaps pupil of Lorenzo Costa. Influenced by Ercole Roberti. Worked chiefly at Bologna. Died Bologna.

### 34. VIRGIN AND CHILD IN A LANDSCAPE

The Virgin, in blue-green mantle over scarlet robe, seated, three-quarter length, slightly right, holds the naked child seated on her left knee. Background, a tree on each side of the figures; beyond, a wide-spreading hilly landscape. (Plate XII)

Oil on panel, 23 by 18 ins. Differs from similar works by Francia in type, handling, and the fact that the Virgin holds her head erect. This last peculiarity is seen in a *Virgin and Child* by Jacopo Boateri (pupil of Francia) in the Borghese Gallery; and there are other resemblances to the Cambridge picture in his work, (e.g. *Holy Family*, Borghese Gallery; *Virgin and Child*, Modena) but not enough to warrant an attribution.

Probably Northwick Coll. (Sale 1859, No. 560, as Francia, Bt. Graves £94. 15s. 0d.). In the sale catalogue the child is described as standing; but a MS. note records that Marlay bought from Graves for £105 a *Madonna and Child* by Francia, stated to come from the Northwick Coll.

## FRANCO-FLEMISH SCHOOL

*XVI Cent.*

### 35. A LADY

Half length, almost full face, red hair. Wears cap trimmed with pearls and rubies; orange-brown brocade dress, trimmed silver, with grey, gold-embroidered yoke, puffed and slashed sleeves; pearl necklace and ruby pendant; two gold rings in each hand. Dark grey background. (Plate XVI)

Oil on panel,  $13\frac{3}{4}$  by  $10\frac{3}{4}$  ins. A shop work c. 1530. Magniac (Colworth) Coll. (Sale, Christie's, July 2, 1892, No. 4, as Eleonora, wife of Emperor Charles V. Bt. Fairfax Murray £52. 10s. 0d.). The identity of the sitter is doubtful.

## FRANCO-FLEMISH SCHOOL (?)

1635-40

### 36. BATTLE SCENE WITH CANNON

Left foreground, men serving with powder two cannon in action, surrounded by soldiers mounted and on foot; in the distance on a bluff, two more cannon; right centre, a mounted officer giving orders, surrounded by soldiers with muskets; right, helmeted horsemen. In the distance, a cavalry battle. Background of low rocky hills. Warm and cool greys and browns predominate with touches of red, yellow and blue local colour. (Plate XVII)

Oil on canvas  $38\frac{1}{4}$  by  $61\frac{1}{4}$  ins. By the same hand as a *Battle Scene* in the Yates Thompson Coll. On the strength of an old label, the latter is attributed to Aniello Falcone (Neapolitan School, 1600-56); but works in the Prado and the Naples Museum given to him do not favour the attribution. The costumes and handling suggest a painter related to the Le Nain Brothers and Sebastien Bourdon.

## FRENCH SCHOOL. *After* TITIAN

*Early XIX Cent.*

### 37. THE ENTOMBMENT

A freely handled copy of *The Entombment* by Titian in the Louvre (No. 1584). The chief differences are in

colour; the tunic of Nicodemus, right, being orange-yellow instead of rose, and of Joseph of Arimathea, left, dark grey instead of green. (Plate XI)

Oil on panel,  $17\frac{3}{4}$  by 23 ins. Quality of pigment and handling suggest date and provenance; but the evidence is inconclusive as to the painter, though Delacroix has been suggested. The original came to France in the seventeenth century and evidently influenced the Romantic painters of the early nineteenth century.

## FYT (JAN)

1611-1661

FLEMISH SCHOOL. *Born Antwerp. Pupil of H. van den Berch, and F. Snyders. After 1633-4 in Paris; later in Rome and Venice. Master of Antwerp Guild 1630; 1641 returned to Antwerp; died there.*

### 38. FLOWERS AND GAME

In a brown earthenware jug, resting against a piece of stone, a bunch of pink and crimson roses, yellow lilies, and grey-blue iris. Left, a dead partridge, and an hour glass. Dark grey-brown background. Signed: J[oa]nnes F. (Plate XXIII)

Oil on canvas,  $32\frac{1}{4}$  by  $26\frac{1}{4}$  ins.

## 39, 40. SOUTH GERMAN SCHOOL

*Late XV Cent.*

### 39. FLIGHT INTO EGYPT

The Virgin, in blue-green mantle over red and gold brocade robe, rides upon a grey ass, holding the child on her knee. S. Joseph, in a red mantle, a water bottle round his neck, leads the ass, and looks back at the Virgin. Flowers in the foreground. Background of trees, a pomegranate (?) tree, and rocks, with deer. (Plate XV)

Oil on panel,  $33\frac{1}{2}$  by  $28\frac{1}{4}$  ins. Formerly ascribed to Wohlgemut but certainly not by him. Dr Friedländer dates it about 1490.

40. DEATH OF THE VIRGIN

The Virgin, left centre, in blue mantle over pink dress, lies, with half-closed eyes, beneath a canopy with dull crimson hangings. Right, S. John, in carmine robe, places a candle in her hand. The other apostles, to the number of twelve, surround her kneeling or standing. Pale carmine, blue and yellow are used in their robes. Background, pale grey. Cool flesh tone. (Plate XV)

Oil on panel,  $32\frac{1}{2}$  by  $29\frac{1}{4}$  ins. Based upon an engraving by Martin Schongauer (Bartsch 33), with some alterations. Dr Friedländer suggests School of Colmar c. 1490. Other paintings exist derived from the same source, e.g. in the Prado and at Darmstadt; and a number of drawings, e.g. at Pavia and Dessau.

NORTH GERMAN SCHOOL

1582

42. JOHANN THEODOR STREUFFIUS

Standing half length, quarter right. Wears moustache and short beard, black cap, black doublet with watered pattern, narrow white ruff and ruffles. His left hand holds a book bound in red-brown leather, resting on a table inscribed: AETATIS 33 M: IO: THE: STREUFFIUS. His right points to a scroll inscribed: *Bulla cinis vet(us et) vermis sum pulvis et umbra Nate Dei miserere mei precor optime* 1582. Green background. (Plate XVI)

Oil on panel,  $15\frac{1}{2}$  by  $12\frac{3}{4}$  ins. Dr Friedländer suggests as the painter Barthel Bruyn the younger (Cologne School, 1530-1607-10). In favour of the attribution are similarities in the drawing of the head of the portrait in the Diptych of Peter Ulner (signed and dated 1560; formerly Weber Coll. Hamburg); and in the hands of a half-length, dated 1561, formerly at the Ehrich Galleries, New York.

School of GHEERAERTS (MARCUS) *the Younger*

1561-2-1635-6

ANGLO-FLEMISH SCHOOL. *Born Bruges. c. 1568 came to London with his father. Said to have been a pupil of*

*Lucas d'Heere. 1577 may have visited Netherlands. Back in London by 1590; employed by the Court as portrait painter. Died London.*

43. LADY WITH A WHITE RUFF

Bust length, very slightly left. Wears white dress with puffed sleeves, embroidered pale grey; pale blue-grey ruff; small black cap with white plume; pearl necklace with pendant and earrings. Scarlet lips and fastening to pearl on left temple. Background blue-grey, with grey-brown branches and foliage. (Plate XXVII)

Oil on panel, 21 $\frac{3}{4}$  by 17 $\frac{3}{8}$  ins.

44, 45. School of GHIRLANDAIO  
(DOMENICO DEL)

1449-1494

FLORENTINE SCHOOL. *In the workshop of his father, a goldsmith. Pupil of Baldovinetti. Influenced by Verrocchio and Botticelli. Worked mainly in Florence, but also at S. Gimignano, Pisa and Rome. Died Florence.*

44. THE SIEGE OF TROY. (I) THE DEATH OF  
HECTOR

Left, the camp of the Greeks; trumpeters sounding a call; waiting horsemen; a troop of mounted Greeks, led into battle by Thersites (his name inscribed on his reins) armed with a bow. Centre, Greeks and Trojans fighting, with Hector and Achilles in personal combat. Right, the dead body of Hector dragged by the galloping horse of Achilles. In the background Troy, with buildings reminiscent of the Loggia dei Lanzi, Trajan's Column, and the Campanile of Pisa. On the left, sea and distant hills. With the brown ground, the cool grey-green of the city walls, and the black, dark grey and brown of the horses, are contrasted bluish grey armour, scarlet, dull red, blue-



grey and green in the costumes, blue-green and crimson roofs, gold lettering and ornaments. (Plate II)

Oil (?) on panel,  $18\frac{1}{2}$  by  $64\frac{1}{2}$  ins. See note on No. 45.

#### 45. THE SIEGE OF TROY. (II) THE WOODEN HORSE

Centre, the horse, inside a wooden pen, is pushed into Troy through a breach in the walls, while men set the city on fire. From right and left, the Greeks follow, on horse and foot, armed with spears and lances, Nestor among them. In the background Troy, among its buildings a version of the Duomo, Florence. Beyond, sea and distant hills. Colour as in No. 44. (Plate II)

Oil (?) on panel,  $18\frac{1}{2}$  by  $64\frac{1}{2}$  ins. Nos. 44-45 were formerly ascribed by Mr Berenson (*Florentine Painters*, 3rd ed. p. 98; *Burl. Mag.* Mar. 1903) to Alunno di Domenico (Bartolommeo di Giovanni). Later, he holds them to be School of Ghirlandaio. Dr Siren (*Burl. Mag.* Dec. 1920, p. 303) groups them with a *Story of the Argonauts* (Metropolitan Mus.) and *A Flight of the Vestal Virgins* (Ashmolean Mus.) as by a follower of Pesellino, active c. 1460-70. In these panels, however, there is a flatter, more decorative treatment; a different build of figures; an absence of cast shadows; and a less naturalistic rendering of action than in the Cambridge examples. The latter in these respects, and in the details of the architecture, are nearer to a pair of panels in the Palazzo Colonna, Rome, illustrating the *Rape of the Sabines* (reprod. Schubring, Nos. 377, 378) attributed to Bart. di Giovanni.

From Palazzo Albizzi. S. Woodburn Coll. (Sale, June 9, 1860, Nos. 81 and 82, as Pintoricchio. Bt. Morant). W. Davenport Bromley Coll. (Sale, Christie's, June 12, 1863, Nos. 163, 164, as Pintoricchio, Bt. Colnaghi £34).

### School of GOYEN (JAN VAN)

1596-1656

DUTCH SCHOOL. *Born Leyden. Pupil of Swanenburgh, Arentsz de Man, Hendrik Klock, Willem Gerritz at Hoorn and finally of E. van de Velde at Haarlem. In 1618 settled at Leyden; 1631 went to The Hague and 1638 became member of the Guild there. Died at The Hague.*

#### 46. HALT AT AN INN

Right, a wayside inn among trees, at the door a covered cart, the horses at a trough, with figures mounted and

on foot. Left, silhouetted against the sky, a waggon with passengers, the horses at a trough, and three standing figures. In distance, left, figures, a house, trees and a church spire. A dark brown-green shadow across the foreground. Tone cool grey-green, with subdued touches of local colour on houses and figures. Signed: I. V. GOIEN 1618. (Plate XXI)

Oil on panel, 13 by 25 ins. The signature is false. The picture is a variant of a much repeated composition; but the particular imitator of van Goyen concerned is not certain. The work is related in composition and foreground treatment to one in the Michelsen Sale, Frankfurt, April 1922, which Dr Friedländer gave to Pieter Molyn (1595-1661). Dr Bredius and Mr Mellaert, however, suggest the monogrammist P.N., examples of whose work are at Cassel, Munich, and reproduced *Burl. Mag.* Jan. 1923. He is usually identified with Pieter Nolpe (c. 1613-before 1653) though Pieter de Neyn (1597-1639) has been suggested.

## HEEM (JAN DAVIDZ DE)

1606-1683/4

DUTCH SCHOOL. *Born Utrecht. Pupil of his father, David de Heem I., B. van der Ast, and of D. Bailly at Leyden. Worked Leyden. 1636 settled in Antwerp; member of the Guild there and friend of Jan Lievens and Brouwer. 1669-1672 Utrecht. Returned Antwerp; died there.*

### 47. STILL LIFE WITH FRUIT

On a stone table, against a grey-green architectural background, heaped upon metal dishes, are half a tongue, grapes, peaches, figs, lemons, pomegranates, walnuts, cherries, shrimps. Behind stand two glass goblets. Signed: J. De Heem fe. (Plate XXIII)

Oil on panel, 26½ by 30½ ins. It has been suggested that there is another painter, Johannes de Heem, who is responsible for some of the work signed J. de or D. Heem: and that one D signifies him, two D's Jan Davidz de Heem. This distinction, however, does not correspond with one among the paintings. The signature and character of the Cambridge picture is similar to those of pictures at Rotterdam, and in the Wallace Coll., both assigned to J. D. de Heem.

Perhaps the picture sold with a *Temptation* by Teniers for £70 to Marlay by G. Bryant, in 1866 (from MS. note).

## School of HOLBEIN (HANS) *the Younger*

1497-1543

GERMAN SCHOOL. *Born Augsburg. Son and pupil of Hans Holbein the Elder. 1514-6 worked Basle; 1517 Lucerne and perhaps Italy; 1519-1526 Basle; 1526-28 England; 1528-31 Basle; 1531 in London; there employed by Merchants of Steelyard, and by the Court. 1536 Court Painter to Henry VIII. Died London.*

### 48. HENRY THE EIGHTH

Standing, three-quarter length, full face. Wears black cap, with pearls, rubies and emeralds; gold-embroidered, dark grey robe, trimmed ermine, studded with rubies, with snuff-brown sleeves, slashed over white and studded with emeralds; gold-jewelled rings; gold chain with rubies and emeralds. In his left hand, a gold-mounted staff: in his right, gloves. Dark grey-green background. Inscribed: King Henry 8th. (Plate XXVII)

Oil on canvas, 35 by 26½ ins. One of several versions. One in St Bartholomew's Hospital is dated 1544, making it one of the latest portraits of the king. Others are Duke of Manchester Coll. (Exhib. Manchester Art Treasures, 1857, as Holbein; Tudor Exhib. (New Gallery) 1890, No. 48); Warwick Castle (Exhib. Manchester Art Treasures, No. 455); Nat. Port. Gall.; Knole; Earl of Ilchester (at Melbury): formerly with Messrs Dowdeswell, from Earl of Westmoreland Coll.; Messrs Leger (1926); Chatsworth (bust only). The versions differ in colour and in the richness of costume. The Warwick and Nat. Port. Gall. versions have been attributed to Luke Hornebolt, for no apparent reason.

### *After* HOLBEIN *the Younger*

### 49. AN OLD MAN

Half length, half right, with beard and moustache. Wears dark brown robe with red sleeves and collar; black cap with gold ornaments. Dark brown background. Inscribed in gold: AETATIS SVAE 54. (Plate XXVII)

Oil on panel, 20¾ by 14¼ ins. An old version, with differences in detail and colour of dress and background, of the portrait in the Kaiser

Friedrich Museum (No. 586 D), which formerly belonged to Sir J. E. Millais. In the original, the upper sleeves are striped with silk, a damascened lining of the robe is seen at the neck, and the background is grey-blue.

## IBBETSON (JULIUS CAESAR)

1759-1817

ENGLISH SCHOOL. *Born Masham, Yorks. Apprenticed to John Fletcher, ship painter, of Hull. Painted scenery. 1777 London; 1778 with Colonel Cathcart's Embassy to China; 1801 returned to Masham. Exhib. R.A. 1785-1815, and at British Institution. Died Masham.*

50. ULLSWATER, from the foot of Gowbarrow Fells

Foreground, dark grey-green rocks, three silver birches, with grey-green foliage right, and cattle. Beyond, the lake, pale blue-grey with Hallin Fell on the left, S. Sunday Crag, and perhaps Dollywaggon Pike leading up to Helvellyn in the distance. (Plate XXIX)

Oil on canvas,  $22\frac{3}{4}$  by  $34\frac{1}{2}$  ins.

## NORTH ITALIAN SCHOOL

*Late XV Cent.*

51. SS. ROCH AND SEBASTIAN

The saints stand in rectangular waggon-vaulted niches in Renaissance style, of grey stone with scarlet roofs and gold diapered lunettes. S. Roch, left, wears pale pink cloak lined pale blue, over a dull green jerkin and red hose. His right thigh is bared to shew the plague ulcer. In his black hat is a cockleshell; in his hand a pilgrim's staff; on his tippet crossed keys and a letter. An angel appears on the right. S. Sebastian, naked save for white loin-cloth, is bound to a tree. Above, against a gold diapered background, the Annunciation. Left, the angel,

in pale blue, with red and white black-tipped wings; right, the Virgin, in faded blue mantle over pale pink robe. (Plate VI)

Tempera on panel, 14 by 9½ ins. Probably the shutters of a small devotional picture. Comparable works, by unidentified painters of N. Italian origin are a *Visitation*, Pennsylvania Mus., Philadelphia; *Adoration of the Child*, Frank J. Mather Jr. Coll. Princeton, N.J. Mr Berenson suggests the possibility of Francesco Napoletano (active 1474-c. 1500) as the painter, cf. *Adoration of the Magi*, Palazzo Reale, Naples; *Virgin and Child with Saints*, Zurich.

## NORTH ITALIAN SCHOOL (?)

XV-XVI Cent.

### 52. THE DEAD CHRIST

Bust length, naked, full face, head inclined left. Red-brown hair and beard; cool flesh tone. Dark background. (Plate XI)

Tempera on panel, 14 by 11½ ins. An eclectic, provincial work. The treatment of the head suggests Florentine influence (cf. Bartolommeo di Giovanni); the technique, notably the painting of the lights, Milanese influence.

## KNAPTON (GEORGE)

1698-1778

ENGLISH SCHOOL. *Born London. Pupil of Jonathan Richardson. Executed portraits in chalk. Associated with Pond in producing reproductions of old master drawings. 1740 visited Italy; 1765 painter to the Dilettanti Society, Surveyor and Keeper of the King's pictures. Died Kensington.*

### 53. A LADY

Half length, half left, head almost front. Wears blue-grey silk dress, low cut, lace fichu and sleeves. Red and yellow roses at breast, pearls round neck and in the hair. Scarlet lips. Dark brown-green background. (Plate XXX)

Oil on canvas, 24 by 20 ins. Formerly known as Lavinia Fenton, Duchess of Bolton, by Hogarth. The authentic portrait in the Tate



Gallery (No. 1161) differs in the shape of the head, the nose and upper lip, and has no mole on the right cheek; and makes it clear that the sitters are not the same. Also, the resemblance to the work of Hogarth is only superficial. Sir Charles Holmes points out that the drawing of the nose and eyes is characteristic of Knapton (cf. his portraits of the Dilettanti Society, notably the *Earl of Moira*), also treatment of the ear, and the cursive handling of the paint. The painting of the drapery, and the fat pigment are like Hogarth, but are not unparalleled in Knapton (cf. his *Viscount Galway*).

Exhib. (as Lavinia, Duchess of Bolton, lent Marlay) Nat. Portrait Exhib. 1867, No. 240; Burl. Ho. 1878, No. 265, 1908, No. 103; Grosvenor Gallery 1888, No. 116; Grafton Galls. (Fair Women) 1894, No. 168. Bt. from Colnaghi.

## MAINARDI (SEBASTIANO)

c. 1450–1513

FLORENTINE SCHOOL. *Pupil, brother-in-law, and imitator of Domenico Ghirlandaio. Worked mainly at Florence, also at S. Gimignano, Pisa, Siena. Died Florence.*

### 54. THE NATIVITY

Centre, the Virgin kneels facing left, in muslin veil and dark blue-grey mantle over a crimson robe, adoring the child lying on a red striped cloth and holding out his hands to her. Behind him, left, sits S. Joseph, looking down, in orange-yellow mantle over purple-grey robe. Right, the heads of the ox and the ass; the walls and roof of the stable. Touches of gold on the haloes and the Virgin's hair and mantle. Background, a hilly landscape, dark grey-green with blue-grey distance. (Plate V)

Tempera on panel,  $33\frac{3}{4}$  by  $24\frac{1}{2}$  ins. One of several versions, e.g. Harrach Coll. Vienna (different background, and action of figures varied); Leipzig (different background; two shepherds, right); Brozzi, near Florence (different background; action of figures varied). Possibly "The Adoration by Fra Lippi, bought Colnaghi £25," of an undated ms. note.

Siren, *Burl. Mag.* Dec. 1920.

## MAZZOLINO (LODOVICO)

c. 1478–1530

FERRARESE SCHOOL. *Born Ferrara. Pupil of Ercole Roberti. Influenced by Costa and Dosso Dossi. Died Ferrara.*

## 55. CHRIST BEFORE PILATE

Christ, in white, stands bound on the right, in the midst of a gesticulating mob. Left, Pilate, surrounded by counsellors and attendants, is seated before a grey marble building of classic design on a high podium, washing his hands. He wears a pink robe and scarlet hat. Left, below, soldiers standing and sitting. Background, above, on a roof or balcony, spectators. In the costumes, blue-green, scarlet, orange-brown and dark green appear. (Plate XI)

Oil on panel,  $21\frac{1}{4}$  by  $16\frac{3}{4}$  ins. From the Villa Borghese, Frascati. Woodburn Coll. (Sale, Christie's, May 15, 1854, No. 60. Bt. Hickman £63). Berenson, *North Italian Painters*, 1907, p. 257.

## 56-59. MIEREVELD (MICHIEL JANSZ VAN)

1567-1641

DUTCH SCHOOL. *Born Delft. Pupil of Willem Willemsz and Augustyn at Delft, and of Antonio Blockland (Montfort) at Utrecht. Worked Utrecht. 1583 settled in Delft; before 1613 in the Delft Guild; 1625 in the Hague Guild. Portrait painter to the Prince of Orange; also painted mythological subjects. Died at Delft.*

### 56. A YOUNG LADY, 1619

Standing, three-quarter length, half left. Wears embroidered black dress with dark maroon sleeves, white ruff, white lace cap and cuffs. A gold chain round her waist, a jewelled ornament in her hair. In her left hand gloves embroidered in red and gold; gold bracelets on both wrists. Dark grey background. Inscribed: *Ætatis 15 A° 1619*. Signed: *Miereveld*. (Plate XX)

Oil on panel,  $44\frac{5}{8}$  by  $33\frac{3}{4}$  ins. Perhaps a companion to No. 57: and so perhaps a member of the van der Graft family, of Delft.

### 57. HENDRIK DAMEN VAN DER GRAFT, 1620

Standing, three-quarter length, half-right. Wears moustache; patterned black doublet, and breeches; black

cloak; white ruff and white fur wristbands; gold girdle. His right hand holds grey gloves; his left rests on a table with green, gold-fringed, cloth, and holds a letter addressed: *Rx. in den Gersame Vromen S<sup>r</sup> Hendrick Damen van d<sup>r</sup> Graft Coopman tot Delf (t) — pnt* (To the honourable pious Mr Hendrick Damen van der Graft merchant at Delft — pinxit). Dark grey background. Inscribed: *Ætatis 34 A<sup>o</sup> 1620*. Signed: *Miereveld*. (Plate XX)

Oil on panel, 44 $\frac{1}{8}$  by 33 $\frac{3}{4}$  ins.

#### 58. A GENTLEMAN IN A BLACK DRESS, 1636

Standing, three-quarter length, quarter right, looking front. Wears slight beard and moustache; patterned black doublet and hose; black sash; white ruff and pleated lawn wristbands. His left hand points downward. Behind, right, a table with reddish cloth. Dark grey background. Signed: *M. Miereveld A<sup>o</sup> 1636*. (Plate XXII)

Oil on panel, 31 $\frac{1}{2}$  by 24 ins.

#### 59. A LADY, 1636

Standing, three-quarter length, quarter left, looking front. Wears a patterned black coat over a dull crimson and gold waistcoat; white ruff, lace cap, and lace and lawn wristbands; gold bracelet and rings. Dark grey-brown background. Signed: *M. Miereveld A<sup>o</sup> 1636*. (Plate XXII)

Oil on panel, 31 $\frac{1}{2}$  by 24 ins.

### MILANESE SCHOOL

XV–XVI Cent.

#### 60. VIRGIN AND CHILD

The Virgin, seen half length, stands between two window openings, behind a warm brown parapet, half-left, head inclined, in maroon head-dress, and dark green mantle

over dull red robe. Her right hand supports the naked child, seated on the parapet, extending his hand towards a marguerite she holds. Through the windows, a landscape of lakes and hills. (Plate XII)

Oil on panel, 24 by 18 ins. Mr Berenson (*North Italian Painters*, 1907, p. 233) originally accepted an old attribution to Gianpietrino, but now inclines to Bernadino dei Conti (active c. 1490–1522). Comparison, however, with the frescoes by Boltraffio (1467–1516) in S. Maurizio, Milan, points to that painter as the author. Dr Siren (*Burl. Mag.* Dec. 1920) considers it a copy after Boltraffio. Probably the "Tableau peint sur bois représentant la Vierge et l'Enfant retenu de Gian Pietrino" purchased by Marlay at Milan, 1883 (from an old bill). Exhib. B.F.A.C. 1899, No. 66 as Unknown, with the comment "The type of the Virgin is that of Borgnone."

## MOLENAER (JAN MIENZE)

c. 1605–1668

DUTCH SCHOOL. *Probably born Haarlem. Influenced by Franz and Dirk Hals. 1636 in Amsterdam; married Judith Leyster; 1648 moved to Heemstede, near Haarlem. Died Haarlem.*

### 61. A MUSICAL CAROUSAL

Round a table covered with an olive-green cloth in a room with a tiled floor, a party of men and women singing, drinking and making love. One plays a German flute. In the costumes appear grey, mauve and orange-brown. Against the table, foreground, rests a red-brown five-stringed violoncello, near it a brown earthenware jug; on the table a lute; to the left, a carved wood stool on which lies an open score, and a closed book inscribed: *J. Muelenaer*. In the background, through an open door, a couple making love. (Plate XVII)

Oil on canvas, 15½ by 16½ ins.

## 62-64. School of MOR (ANTONIS)

c. 1519-1575/6

DUTCH SCHOOL. *Born Utrecht. Pupil of Jan van Scorel. Influenced by Joos van Cleve. Probably visited Italy and Spain. 1547 in the Antwerp Guild; 1549 in Brussels, and employed by Francis I and Charles V; 1550 in Rome; 1552 Madrid; 1553-4 in England, and painted Queen Mary. Returned to Netherlands, and employed by Philip II. Died Antwerp.*

### 62. ELIZABETH OF VALOIS

Half length, quarter right, eyes front. Wears slashed crimson robe, embroidered with gold and pearls, over a white and gold dress; narrow white ruff; head-dress and collar of gold, pearls and rubies. Green background. (Plate XVI)

Oil on panel,  $27\frac{1}{2}$  by  $21\frac{3}{8}$  ins. Elizabeth of Valois, 1545-1572, daughter of Henry II of France and Catherine de' Medici; affianced to Edward VI, and Don Carlos; married, 1559, Philip II of Spain.

Considerably repainted. A version of the upper part of the portrait in the Bischoffsheim collection. Sold Christies, May 7, 1926, No. 68. This is three-quarter length, 41 by  $35\frac{3}{4}$  ins. and has been generally attributed to Mor, but is more probably by his pupil Coello. It was exhibited Grafton Galleries Fair Women Exhib. 1894; Grosvenor Galleries, 1913-14, No. 17. Differences are in the jewellery, the position of the arm, the pattern on the sleeve, and the folds of the cloak. Other versions are in the Colls. of Mr Hugh Morrison, Fonthill (Exhib. Grosvenor Gallery, 1914-15), and Sir John Ramsden.

### 63. A SPANISH LADY

Bust length, half left. Wears a black dress, over a gold-embroidered under-robe; crimson and gold head-dress, trimmed with pearls; gold and ruby brooch. Dark background. (Plate XXVII)

Oil on lead, 20 by  $15\frac{1}{2}$  ins. Much repainted, and bitumen used on the dress.



## *After* MOR (ANTONIS)

### 64. PHILIP II OF SPAIN

Standing, full length, half left, bareheaded. Wears steel armour, damascened and decorated with gold, black and gold trunk hose, high fawn boots, gold spurs. His right hand holds a baton, the left rests on the hilt of a sword. On a dull crimson ribbon round the neck, the badge of the Order of the Golden Fleece. (Plate XIX)

Oil on canvas,  $74\frac{1}{2}$  by  $37\frac{3}{4}$  ins. An early copy of the portrait in the Library of the Escorial, generally attributed to Antonis Mor. Another version, attributed to Alonso Sanchez Coello, is in the Kaiser Friedrich Mus. (406 B).

## NEEFFS (PEETER), *the Elder*

c. 1578–1650-6

FLEMISH SCHOOL. *Born Antwerp. Apparently pupil of Hendrik van Steenwyck. 1609 in the Antwerp Guild. Died Antwerp. His work, and that of his son and pupil Peeter Neeffs II (1620–1635), are often indistinguishable.*

### 65. INTERIOR OF A CHURCH, 1635

Looking towards the choir. The stone work is mainly grey-brown, the statues, bases and capitals of columns, and the tombstones, blue-grey. The panelling is red-brown, the windows, left, greenish blue. On the choir screen are scarlet pillars and frieze; on the figures, touches of scarlet, blue-grey and green-blue. Signed: 1635 PEETER NEEFFS. (Plate XVII)

Oil on panel, 15 by  $20\frac{3}{4}$  ins. Incorporates reminiscences of Antwerp Cathedral, as in similar works by Neeffs and his son. The signature resembles closely those on pictures at Brussels, the Hermitage, Cassel, and the Rijksmuseum, all attributed to Peeter Neeffs the elder. The date confirms the attribution.

## 66, 67. OS (JAN VAN)

1744-1808

DUTCH SCHOOL. *Born Middelharnis. Pupil of Aart Schouman. 1773 member of the Guild at the Hague. Also a poet and marine painter. Died at the Hague.*

### 66. FRUIT AND FLOWERS

Heaped on a red-brown marble slab, are grapes, half a melon, peaches, a pomegranate, plums and blackberries. Above are hollyhocks and cornflowers; and, left, poppies hanging from a golden brown vase with cupids and a goat in relief. Brown-green background. Signed: *Van Os fecit.* (Plate XXIII)

Oil on canvas, 30 by 24 ins.

### 67. VASE WITH FLOWERS AND FRUIT

In a vase, standing on a red-brown slab, is a pineapple, with tulips, carnations and other flowers. On the slab lie grapes, half a melon, peaches, figs, plums, blackberries and a rhododendron flower. Background, left and right, classic urns, and blue-green landscape. Signed: *J. van Os fecit.* (Plate XXIII)

Oil on panel, 31½ by 23 ins.

## School of PALAMEDES (ANTHONIE)

1601-1673

DUTCH SCHOOL. *Born Delft. May have been pupil of Miereveld and Hendrick Gerritz Pot. Influenced by Frans Hals. Member of Delft Guild 1621. Painted mainly portraits and genre. Died Amsterdam.*

### 68. TRIC-TRAC PLAYERS

In a room, with warm grey walls, on which hang portraits and a map, a cavalier in black stands, centre,

talking to a lady in blue-green dress over silver petticoat, seated holding a glass of wine. Right, men and women round the tric-trac board, on a table with crimson cloth. In the costumes are notes of yellow, crimson, purple-red and blue. Left, a boy in brown at a table pouring out wine; above him a crimson curtain, looped up. (Plate XVII)

Oil on panel  $22\frac{1}{2}$  by  $32\frac{1}{2}$  ins. One of many versions of the same subject.

69, 70. PARENZANO OR PARENTINO  
(BERNARDO)

1437-1531

NORTH ITALIAN SCHOOL. *Born Parenzo. Eclectic, influenced by Ercole Roberti, Mantegna and Giovanni Bellini. Died Vicenza.*

69. LAOMEDON AND THE BUILDING OF TROY (I)

Centre, Apollo, with compasses, and Poseidon, with a trident, having offended Zeus, at his command take service for a year under Laomedon, King of Troy, who is accompanied by courtiers and warriors. Left background, Apollo, condemned to tend the king's herds on Mount Ida; right, the walls of Troy, which Poseidon was set to build. In the costumes, scarlet, carmine and greenish blue predominate; the walls are of grey stone and reddish pink brick. The grass of Mount Ida is pale green with dark grey-green trees; the sea, cool olive-green; sky and distant hills, greenish blue. (Plate X)

Oil on canvas,  $25\frac{3}{4}$  in. by  $44\frac{1}{4}$  in. See note on No. 12.

70. LAOMEDON AND THE BUILDING OF TROY (II)

Centre, Laomedon refuses the gods their promised reward. Middle distance, left, Poseidon, enraged, in a chariot drawn by sea monsters: right, the sea monster sent

by Poseidon to harry the Trojans; Hesione, daughter of Laomedon, offered up as sacrifice to the monster; Hercules besought to save her. Colour similar to No. 12. (Plate X)

Oil on canvas, 25 $\frac{3}{4}$  in. by 44 $\frac{1}{2}$  in. Nos. 11 and 12 probably painted as part of a scheme of mural decoration. The subject, hitherto described as the *Story of Minos and Daedalus*, has been identified by Dr M. R. James. The incidents are related in *Iliad* xxi. 441–457, except that of Hesione, which embodies a later tradition. A third picture from this series, formerly in the collection of R. von Kaufmann of Berlin, was No. 15 in the Camillo Castiglioni sale at Amsterdam, Nov. 1925.

Berenson, *North Italian Painters*, 1910, p. 277.

Schubring, No. 952, Pl. ccvii.

Siren, *Burl. Mag.* Dec. 1920, p. 303.

## School of PATINIR (JOACHIM)

c. 1475–1524

FLEMISH SCHOOL. *Born Dinant or Bouvignies. 1515 member of the Guild at Antwerp, where he met and became a friend of Dürer. Influenced by Gerard David, of whom he may have been an assistant, and by Hieronymus Bosch. Died Antwerp.*

### 71. VIRGIN AND CHILD

The Virgin, seated, full length, quarter right, in dull crimson mantle over blue-green robe, with her left hand supports the naked child seated on her knee, with her right gives him her breast. Background, left, a stag hunt with trees and rocky hills beyond; right, a man ploughing, and an estuary with shipping, a walled city and a bridge; the whole in varying tones of blue and blue-green. Warm, transparent flesh tones. (Plate XIII)

Oil on panel, 15 $\frac{3}{8}$  by 13 ins. Ascribed by Dr Friedländer to the Master of the Half-length Figures (active 1525–1540). Closely related in figures and treatment of landscape to a *Virgin and Child* in the Ferstel Coll. Vienna (reprod. *Jahrbuch*, Wien, xxxiv. 1918) and comparable to a *Virgin and Child*, Provincial Museum, Hanover, and a *Flight into Egypt*, National Museum, Copenhagen. The landscape shews the influence of Patinir, but less massively and boldly treated than in his authentic work. Probably the painting exhib. B.F.A.C. 1902. No. 2, as Patinir, lent Marlay.

## PECORI (DOMENICO)

c. 1480-1527

UMBRIAN SCHOOL. *Born Arezzo. Influenced by Signor-elli and Bartolommeo della Gatta. Worked at Arezzo, and there associated with Lo Spagna. Also a worker in glass. Died Arezzo.*

### 72. S. JULIAN THE HOSPITALER

Standing, full length, full face, head inclined left, eyes turned upwards. Wears crimson mantle, dark green jerkin with yellow-brown sleeves slashed over white, scarlet hose, yellow brown shoes. His left hand holds a naked sword, his right is on his breast. To the right, looking up, stands a grey dog. In the landscape background, left, the mother and father of the saint in bed, killed by him in mistake, and the saint with drawn sword meeting his wife; right, the hospital established by the saint, and the saint carrying the angel across the river. (Plate XII)

Oil on canvas, 50 by 27 ins. S. Julian the Hospitaler, patron saint of travellers. When hunting, was warned by a stag that he would cause the death of his father and mother. To avert this, he went to a distant country; but after long search his parents discovered his house, and in his absence, were put by his wife into her own bed. Julian, finding them there, imagined his wife unfaithful to him and intending to kill her, slew his parents. In remorse he established a hospital on the banks of a river, where he acted as ferryman, and there carried over a seeming leper, who revealed himself as an angel, bringing the news that Julian's penitence was accepted.

Mr Berenson has suggested Bartolommeo della Gatta (1448-c. 1491) as the painter. But comparison with the work of his follower Domenico Pecori, notably a *S. John Evangelist*, a *Madonna Enthroned*, and a *Madonna della Misericordia*, all at Arezzo (reprod. *Rassegna d'Arte*, May 1915), shews similarities in arrangement of the figure, modelling, and draughtsmanship, which indicate him as the painter. Exhib. B.F.A.C. 1910, No. 51, "Attributed to Don Bartolommeo della Gatta," lent Marlay.



## POUSSIN (GASPARD)

1613-1675

FRENCH SCHOOL. *Gaspard Dughet, called Poussin, from his brother-in-law Nicolas Poussin, whose pupil he was. Born Rome and worked there mainly, but visited Milan, Tuscany, and Naples. Influenced by Nicolas Poussin and Claude. Died Rome.*

### 73. LANDSCAPE NEAR ROME

Framed right and left by dark grey-green trees, a church with a campanile and other buildings in the middle distance; beyond, a river flowing through a green plain bounded by hills, blue in the distance. In the foreground, two young men reclining and talking; right, a third figure. Sky, blue, with grey-blue clouds and yellow light at the horizon. (Plate XXVI)

Oil on canvas, 29 $\frac{1}{4}$  by 43 $\frac{5}{8}$  ins. Similar landscapes, utilizing the same material, in the National Gallery, Cook Coll. and Earl of Yarborough Coll.

## SASSOFERRATO

1605-1685

ROMAN SCHOOL. *Giovanni Battista Salvi, called Il Sassoferrato from his birthplace. Pupil of his father, Tarquinio. Influenced by the Carracci and Domenichino. Worked mainly at Rome. Died Rome.*

### 74. THE HOLY FAMILY

Right, the Virgin, in a pink dress and bright blue mantle seated on a fragment of a classic capital. She holds on her knee the naked child, who stands extending his right hand, which S. Joseph in blue robe and dark olive-green mantle holds and inclines his head to kiss. In the background, right, dark grey-green trees and a classic column on a pedestal; left, a church and trees against a yellow sun-set sky. (Plate XII)

Oil on canvas, 53½ by 41½ ins. The treatment of the figures, and the combination of blue and pink in their robes is characteristic of Sassoferrato; but the broadly treated, dramatic landscape is rare in his work, and may reflect the influence of Poussin. A version in the Kaiser Friedrich Museum (No. 458), shews the Virgin and S. Joseph half length, and lacks the landscape. A small repetition of the Berlin picture in the Bute Collection. Bought from Colnaghi.

## SELLAIO (JACOPO DEL)

1442-1493

FLORENTINE SCHOOL. *Probably pupil of Filippo Lippi. Imitator of Ghirlandaio and Botticelli. 1460 in S. Luke's Guild, Florence; 1480 shared a studio with Filippo di Giuliano. Died Florence.*

### 75. THE STORY OF CUPID AND PSYCHE

Left, a scene probably representing the divine birth of Psyche, youngest daughter of a king and queen, with her two elder sisters in attendance upon her; she comes out of her father's palace, and is courted by four gallants; in the background, the deserted temple of Venus; above, Cupid, sent by Venus to inspire Psyche with love of the most despicable of men, sees and falls in love with Psyche himself. Centre, background, Psyche and the king and queen approach the mountain; she takes leave of her parents and sisters; above, is blown through the air from the mountain top by a zephyr and is laid on a bed of flowers. Right, she meets Cupid, and enters the house provided for her; is visited by her sisters to whom she gives presents; is persuaded by them that Cupid is a monster; looks at Cupid in his sleep by the light of a lamp; tries to detain him as he flies away, when awakened by a drop of hot oil falling on his shoulder. Psyche throughout is in white; in the other costumes pink, blue green, scarlet, orange and blue are prominent, patterned in gold. The buildings are grey, the ground and rocks, ochre, the landscape of hills and sea, pale blue-green, the trees dark green. (Plate I)

Tempera (?) on panel,  $23\frac{1}{8}$  by  $70\frac{1}{2}$  ins. A *cassone* panel. The story appears to be taken not from the *Metamorphoses* of Apuleius, nor from Matteo Boiardo, but from Boccaccio's *Genealogia Deorum* (v. Schubring, *Apollo*, III, p. 250). A pendant made for the companion chest, is in the collection of Mr Ernst Proehl, Amsterdam, and represents Psyche's distress and her search for Cupid, her chastisement and servitude under Venus, Cupid's intercession with Jupiter, and the marriage of Cupid and Psyche. Has been ascribed to Filippo Lippi, Filippino Lippi, and Cosimo Rosselli (Richter, *Repertorium*, xvii. p. 240): but is an entirely characteristic work of Jacopo del Sellaio.

Cardinal Fesch Coll. (Sale 1844, with pendant Nos. 1219-20, as Florentine School); Davenport Bromley Coll. (Sale, Christie's, June 12, 1863, with pendant Nos. 60, 61, as Filippo Lippi); Alexander Barker Coll. (Sale, Christie's, June 23, 1879, Nos. 486, 487, as Filippino Lippi). The pendant then disappears.

Exhib. New Gallery (Early Italian Art), 1893-4, No. 85 (as Filippo Lippi, lent Marlay); Grafton Galleries, Old Masters 1911, No. 2 (as Jacopo del Sellaio, lent Marlay).

A third similar panel, by the same hand, which omits the first incident and is smaller ( $17\frac{7}{8}$  by 60 ins.) is in the Museum of Fine Arts, Boston. This also passed through the Barker Sale, into the Charles Butler Coll. (Sale 1911, No. 45) and was exhib. New Gallery 1893-4.

Waagen, *Treasures of Art in Great Britain*, 1854, III. 374.

Foerster, *Jahrbuch der Preuss. Kunstsamml.* 1895, p. 219.

Mackowsky, *ibid.* 1899, p. 277.

Berenson, *Florentine Painters*, 1909, p. 183.

Reinach, *Répertoire de Peintures*, 1910, III. 753.

Schubring, No. 355, Pl. LXXXIV.

## SON (JORIS VAN)

1623-1667

FLEMISH SCHOOL. *Born Antwerp. Probably pupil of Jan de Heem, by whom he was influenced. In the Antwerp Guild 1644.*

### 76. STILL LIFE, WITH A LOBSTER

On a stone table, partly covered by a dark green cloth, a scarlet lobster on a white cloth hanging from a basket. Left, shrimps and a partly peeled lemon on a silver salver, cherries, oranges and lemons on a silver dish; right, plums and a basket heaped with grapes, celery and plums. Dark grey background. In the top left-hand corner a stone cartouche inscribed: JORIS VAN SON 1660. (Plate XXIII)

Oil on canvas,  $25\frac{3}{4}$  by  $35\frac{3}{4}$  ins. Probably Northwick Coll. (Sale, 1859, No. 23. Bt. Rhodes, £37. 16s. 0d.).

## TENIERS (DAVID), *the Elder* (?)

1582-1649

FLEMISH SCHOOL. *Born Antwerp. Pupil of his elder brother Juliaen, Peter van Lisebetten and Rubens. Went to Rome, and met Elsheimer. In Antwerp Guild 1606; worked Antwerp; died there. Father of David Teniers the younger.*

### 77. TWO MUSICIANS

By the side of a pool, a bearded man in dull mauve jerkin and hat, sits cross-legged upon the ground, to the right, playing a lute. Near him, centre right, a young man sits back to the spectator, in black jerkin, yellow sleeves and hose, beating time and singing. An open score lies before them. Background, of warm brown trees and bushes, with, left, a glimpse of blue-green distant landscape. (Plate XVII)

Oil on canvas, 13 $\frac{3}{4}$  by 23 ins. A signed landscape in the possession of Mr P. G. Lynch supports an old attribution to Teniers. But both in the figures and landscape there are marked analogies to the work of Jacopo Bassano (cf. *Shepherd Family*, Liechtenstein Coll. Vienna). These, and the rough texture of the canvas, lead Mr Mellaert to favour an Italian origin; but after some hesitation, Dr Bredius supports Teniers. A version, formerly in the Sir Wm. Petersen Coll. (Christie's, April 17, 1925) was ascribed to Steen.

## TRISTAN (LUIS)

1586-1640

SPANISH SCHOOL. *Born near Toledo. Pupil of El Greco. Worked and died at Toledo.*

### 78. THE ADORATION OF THE SHEPHERDS

Left, the Virgin in dull crimson robe and green mantle, looks at the sleeping child, from whom S. Joseph in tawny yellow mantle and green robe lifts a white cloth. The nearest shepherd, in a green cloak over a dull crimson jerkin kneels; behind him a boy, in dull scarlet

jerkin and orange-brown shirt, carrying two doves. Left foreground, another boy in scarlet cap and yellow-brown shirt, carrying a lamb. Background, left, the ox and ass; above, cherubs bearing a scroll inscribed: GLO[RI]A IN EXCELSIS DEO ET INTER — PAX. Warm, dark, tone. Signed: L<sup>s</sup> TRISTĀ F 1620. (Plate XXV)

Oil on canvas, 91 $\frac{3}{4}$  by 45 $\frac{3}{4}$  ins. A companion picture *The Adoration of the Kings* (90 by 44 ins.), also signed and dated 1620, is in the E. Borass Coll. Larchmond, New York. The composition is related to that of *Adorations of the Shepherds* by El Greco in S. Domingo el Antiguo, Toledo, and in Bucharest; and resembles that of No. 232, National Gallery, Spanish School (probably an early Velazquez) and of paintings of the subject by Zurbaran and Murillo.

### School of VELDE (ESAIAS VAN DE)

c. 1590–1630

**DUTCH SCHOOL.** *Apparently born in Amsterdam, and there pupil of Gillis van Coninxloo. In Haarlem Guild 1612; in the Hague Guild 1618. Became Court painter to Prince Maurice. Painted principally genre and landscape. Died The Hague.*

#### 79. WINTER LANDSCAPE

Beneath a blue-grey, cloudy, sky, a yellow-grey landscape. In the foreground, left, a bare tree and a hunting party with dogs; right, a wooden fence, and a boat on a pond. On the costumes are touches of pink, yellow and scarlet. In middle distance, farms, ricks, bare trees and sheep. (Plate XXI)

Oil on panel, 8 $\frac{1}{4}$  by 16 ins. Comparable to signed works in the Rijksmuseum (No. 2453) and in the Rutley Sale, Christie's, June 8, 1923. Mr Mellaert, however, points out several differences from the work of E. van de Velde, and suggests his imitator, the monogrammist R. C., now identified as Reyer Claes Suycker (in Haarlem Guild, 1639), represented in the Frans Hals Museum, Haarlem, by a *View of Haarlem* (reprod. *Burl. Mag.* Jan. 1923, p. 23).



## VENETIAN SCHOOL

XVI Cent.

### 80. YOUNG MAN IN A FUR CLOAK, 1557-8

Three-quarter length, quarter left, right hand extended, left hand gloved, holding the other glove. Wears a black tunic, dark crimson hose and sleeves, ermine-lined cloak, gold chain and gold-hilted sword. Inscribed on base of column, right: MDLVII or MDLVIII. (Plate IX)

Oil on canvas,  $46\frac{7}{8}$  by 37 ins. A modern attribution to Domenico Tintoretto is forbidden by the date.

Probably Northwick Coll. (Sale 1859, No. 1019 "Tintoretto. Portrait of Titian. He is represented in three-quarter length in a black dress with a mantle thrown over his shoulders." Sold Colnaghi £40. 19s. 0d.). A note by Marlay records the purchase of a Tintoretto from Lord Northwick collection for £40, which was called "Portrait of Titian when young."

## School of VRANX (SEBASTIAAN)

1573-1647

FLEMISH SCHOOL. *Born Antwerp. Said to have been scholar of A. van Noort. In Italy 1597; in the Antwerp Guild 1600. Painted battle and military pieces, and landscape. Died Antwerp.*

### 81. WINTER LANDSCAPE

On the right, a piece of frozen water, on which figures are skating and sleighing. Left foreground, an inn, a horse and cart laden with wood, and other figures; in the middle distance, houses and bare trees. The buildings are subdued orange-brown, the trees green-grey, the sky blue-grey flushed with rose, foreground details dark brown. (Plate XXI)

Oil on panel, 9 by  $13\frac{3}{4}$  ins. An old ascription to Hendrik van Avercamp (1585-after 1663) cannot be sustained. Has resemblances to the work of E. van de Velde; but the name of Sebastiaan Vranx, suggested by Dr Bredius, is more probable.

## School of WEYDEN (ROGIER VAN DER)

c. 1400-1464

FLEMISH SCHOOL. *Rogier de la Pasture or van der Weyden. Born Tournai, son of a sculptor. Pupil of Robert Campin. 1432 in Tournai Guild; 1436 mentioned as being in Brussels; c. 1450 visited Rome; 1458 at Limbourg. Died Brussels.*

### 82. VIRGIN AND CHILD

The Virgin, half length, full face, supports with her right hand the naked child seated upon a green cushion, and with her left offers him her breast. Her mantle is scarlet over a blue robe with gold brocade sleeves. The haloes are gold, the apple to the right red and yellow. Background, a brocade pattern in two shades of golden brown. (Plate XIII)

Oil on arch topped panel, 15 by 11½ ins. A version, with variations, of a *Virgin and Child* in the Kaiser Friedrich Museum, Berlin (549 A), catalogued as an original by Rogier van der Weyden. In the latter, the figures are framed in a window; the background is plain, save for a lily introduced on the right; the eyes of the Virgin and of the child are more nearly closed and her face is plumper; and the brocade pattern on her sleeves is different. Another version, reversed, also claimed as original, is in the Matthys Collection (Brussels). Both seem to be derived from the upper part of the Virgin and Child, in a *S. Luke drawing the Virgin and Child* by Rogier, of which a contemporary copy is in the Alte Pinakothek, Munich. Repetitions of the type became very common in Bruges at the end of the century, and the Fitzwilliam picture is probably one of these.

Exhib. Burl. Ho. 1912, No. 31, as Flemish School, lent Marlay.

## Attributed to ZURBARAN (FRANCISCO)

1598-1662

SPANISH SCHOOL. *Born Fuente de Cantos, Extremadura. Pupil of Juan de Roelas at Seville. Influenced by Caravaggio. Worked at Seville. 1650 called by the King to Madrid; worked there and at Buen Retiro. Died Madrid.*

### 83. S. RUFINA

Standing, three-quarter length, profile left. Wears a blue-green robe, fastened by a pink bow, over a yellow

dress with pink waist-band and grey sleeves. Has halo and dark brown hair. In her left hand holds three dishes and bowls, of warm grey earthenware. Dark brown-green background. Inscribed: S. RVFINA. (Plate XVI)

Oil on canvas, 34 by 25 $\frac{3}{4}$  ins. S. Rufina, with her sister S. Justa, patron saints of Seville. They were sellers of earthenware, who refused to supply vessels for the worship of Venus, and broke to pieces the image of the goddess. Martyred 304.

Closely related to a group of paintings by Zurbaran of female saints, in contemporary costume with haloes, attributes and inscriptions on the canvas. Specially comparable are *S. Casilda* (Prado), and *S. Rufina* (Huntingdon Coll. U.S.A.). In none of this group, however, is the saint in full profile; and the modelling of the head and neck in the Cambridge picture is difficult to reconcile with Zurbaran's work.

Perhaps the "Saint, Spanish School, bought Colnaghi £21," mentioned in a ms. note by Marlay.

Exhib. B.F.A.C. 1903, No. 53, as Zurbaran, lent Marlay.

ADDITIONAL PICTURES PURCHASED  
UNDER THE TERMS OF THE  
MARLAY BEQUEST

BROWN (FORD MADOX)

1821-1893

ENGLISH SCHOOL. *Born Calais. Studied at Bruges, Ghent, and at Antwerp under Wappers. Worked in Paris three years. Competed in Westminster Hall Competition 1844-5. Visited Italy 1845. Rossetti his pupil 1845. In sympathy with and influenced by the Pre-Raphaelites, but not a member of the Brotherhood. Executed mural paintings in City Hall, Manchester 1878-1893. Died London.*

M. Add. 3. THE LAST OF ENGLAND

Emigrants on the deck of a ship leaving England. Fore-ground, left, the husband in brown overcoat and black felt hat, his right hand resting in that of his wife, seated right, in black and red check shawl and madder scarf. Under the shawl she holds a baby, its hand in her left hand. A large umbrella protects her. From the rope rail in front hang pale green cabbages. Background, right, pale green sea with distant cliffs; left, a boat and various figures with touches of red, blue, green and pink on the costumes. Signed: F. MADOX BROWN, 1860. (Plate XXX)

Oil on canvas,  $18\frac{3}{4}$  by  $17\frac{1}{4}$  ins. framed oval. A reduced version of the painting in the Corporation Art Gallery, Birmingham, which was painted 1852-1855. Another small version, in watercolour, is in the Tate Gallery. In both these, the woman's shawl is a grey check.

Col. Gillum Coll. Purchased 1924.

M. Add. 6-9. HIGHMORE (JOSEPH)

1692-1780

ENGLISH SCHOOL. *Born in London, nephew of Thomas Highmore, serjeant-painter to William III. Articled to an attorney. Studied under Kneller, and set up as a portrait*

*painter. 1732 visited Dusseldorf and Antwerp. Employed by Royal family. Also painted conversation pieces and religious subjects. 1761 retired to Canterbury; died there.*

Illustrations to Richardson's *Pamela*.

(References are to the edition in the Everyman Library.)

M. Add. 6. PAMELA AND MR B. IN THE SUMMER-  
HOUSE

(Vol. I. 12)

Mr B. in puce, gold-laced coat, scarlet breeches, and gold-laced hat, tries to embrace Pamela, in a white dress shadowed with crimson. The walls of the summer house are warm grey, its tiled floor cool grey. Warm evening light outside. (Plate XXVIII)

M. Add. 7. PAMELA LEAVES MR B.'S HOUSE IN  
BEDFORDSHIRE

(Vol. I. 87)

Pamela, in purple-brown and white, and a white straw hat trimmed blue, sits in a carriage with scarlet wheels and crest, drawn, right to left, by three brown horses. The coachman wears a blue coat trimmed with brown puce. In the background, the house of warm grey stone, with Mr B. at an upper window. (Plate XXVIII)

M. Add. 8. PAMELA SHEWS MR WILLIAMS A HIDING  
PLACE FOR HER LETTERS

(Vol. I. 106)

In a garden enclosed by red brick walls, Pamela in white with blue ribbons at her breast and in her hat, speaks to Mr Williams, in black, as she points to a hole in the wall near some orange sunflowers. On the left, Mrs Jewkes pulls a branch from a tree. In the distance, blue-green trees. (Plate XXVIII)



M. Add. 9. PAMELA TELLS A NURSERY TALE

(Vol. II. 470)

Pamela, in blue, is seated in a room, a cradle by her side, surrounded by her children. The boy is in scarlet. Of the servants standing behind her, the near one is in yellow, the far one in blue-grey; the maid seated right is in light grey. The walls and floor are warm grey, the curtains green. Blue sky is seen through the windows. (Plate XXVIII)

All oil on canvas, 24 by 29 ins. Nos. 2, 5, 6 and 12, in a series of twelve illustrations to Richardson's *Pamela*, painted c. 1744, and engraved 1745 by Truchy and Benoist. The series was in McCalmont Sale (Christie's, Nos. 26, 1920, No. 130, as C. Troost). Of the rest, two are in the National Gallery, two in the National Gallery of British Art, Millbank, four in the National Gallery of Victoria, Melbourne. Purchased 1920.

C. H. Collins Baker, *Connoisseur*, May 1921.

ARAGONESE SCHOOL

XV Cent.

M. Add. 11. SS. SEBASTIAN AND JULIAN THE  
HOSPITALER

Centre panel, left, S. Sebastian, in pale blue embroidered in dark blue, and scarlet stockings, holding a bow and three arrows, symbols of his martyrdom; right, S. Julian in scarlet robe and pale blue stockings, a falcon on his wrist to symbolize his exploits as a hunter. The saints stand on a pedestal, on a black and white tiled floor. The background is patterned and gilt.

Left wing. Above, S. Sebastian before the judge, persuading Marcus and Marcellinus and their parents to be firm in their faith; below, martyrdom of S. Sebastian.

Right wing. Below, S. Julian, having killed his father and mother in mistake, meets his wife: above, S. Julian receiving the sick at the hospital founded by him.

Predella. Centre, the dead Christ in the tomb, between the Virgin and S. John; on each side, two pairs of saints,

each with their emblem and name, from left to right, SS. John Baptist, Engracia, Nuteria (?), Barbara, Catharine of Alexandria, Lucy, Apollonia, an angel.

In the wings and predella, pale blue, scarlet, blue-green and burnt sienna appear. The architecture in the top tier is a pinkish brown, repeated in the background wall of the predella. The architecture of the middle tier is grey. The haloes of gilt gesso are ringed in relief. The scenes are separated by gilt gothic pinnacles, and surmounted by elaborate late Gothic canopies in relief, also gilt. The latter are missing in the centre panel, and the upper panels of the wings. The whole is enclosed in a wooden frame, painted with a pattern and carrying coats of arms. (Plate XXIV)

Tempera on panel,  $87\frac{1}{2}$  by 95 ins. (extreme measurements). In style, arrangement and architectural ornament closely resembles three altarpieces in the Church of San Pedro, Siresa (Huesca), of fifteenth century Aragonese origin. The flat washes of colour are characteristic. Professor Borenus (*Burl. Mag.* Oct. 1922) also compares it to the Retablo of S. Julita in San Quirce de Tarrassa, by Jaime Huguet, (reprod. Sanpere y Miguel, *Los Cuatrocentistas Catalanes*, II. p. 20), but the resemblances here are less striking. From these and other examples it seems probable that the upper panels of the wings are missing, and an upper central panel containing a Crucifixion.

From the Church of Barbastro, Eastern Aragon. Purchased from Lionel Harris, 1924.

## SANCHEZ (ANTONIO AND DIEGO)

*Active late XV Cent.*

*SCHOOL OF ANDALUSIA. Several painters of the name lived and worked in Seville in the later fifteenth century, among them one Diego, son of Juan Sanchez; but there is nothing to connect them with the painters of the picture here described.*

### M. Add. 16. THE JOURNEY TO CALVARY

Centre, Christ in a pale grey robe, bearing the cross, falls and is supported by S. John, left, in steel-grey robe and crimson-lined mantle of dull blue and gold brocade. One executioner, in crimson tunic, strikes Christ on the ear,

another, in green tunic over a white shirt, tugs at a halter round his neck. Right, a group of soldiers in steel-grey armour and helmets, carrying shields, halberds and maces. Background, left, Jerusalem, with the three Maries, the two thieves carrying their crosses, and other figures; nearer, a chapel and cemetery enclosed by a wall and a group of trees; right, distant landscape of blue-grey hills. The ground is olive green, trees bright green, the buildings grey, costumes of the distant figures, blue, crimson and scarlet. The haloes and armour are gilt and embossed with patterns and letters forming inscriptions. JOHAMES APOST—: SAMADORES PVEBLOS [?SENADORES PUEBLOS-SENATUS POPULUS]: OVMOA—LAO-MECESTY—. The whole enclosed in grey painted architectural frame. Signed in gothic letters: An s̄s y diego s̄s pintores. (Plate XXV)

Oil on panel, 39 by 50½ ins. Flemish influence is conspicuous, especially that of Hieronymus Bosch.

Said to have come from a convent in the province of Cordova. Purchased from Lionel Harris, 1925.

August L. Mayer, *Geschichte der Spanischen Malerei*, Band I, Leipzig, 1922, pp. 172, 178.

*Archiv für Kunstgeschichte*, Erste Lieferung, Pl. 12.

## TURNER (JOSEPH MALLORD WILLIAM)

1775–1851

ENGLISH SCHOOL. *Studied at Coleman's School at Margate, and worked under Thomas Malton; 1789–90, Royal Academy Schools. Worked as a topographical draughtsman. Employed by Dr Monro. First exhibited R.A. 1790: A.R.A. 1799: R.A. 1802: exhibited up to 1850. Visited France and Switzerland 1802: Low Countries and Rhine 1817: Scotland 1801 and 1818: Italy, for first time, 1819. Frequently abroad, especially in Venice and North Italy 1838–45. Died London.*

### M. Add. 17. THE TROSSACHS

Looking South, the blue grey mass of Ben Venue, right, lit by the morning sun. Below, a glimpse of Loch Katrine,

Left and centre, a brown and grey hillside, its rocky summit lit, its wooded lower slopes in shadow. Half way up, a road with a flock of sheep. In the foreground, broken by boulders and bushes, a shepherd seated. (Plate XXXI)

Oil on canvas,  $25\frac{3}{4}$  ins. by  $39\frac{1}{4}$  ins.

Said to have been painted for Munro of Novar. The *Stirling and the West Sketch Book* of 1831 (with Munro's name noted inside the cover) contains p. 22 a "Loch K (?)" and mountains; among them "B.V." This may be the basis of the present picture, which is perhaps the *Loch Katrine* in the Munro Sale (Christie's, May 11, 1867, No. 180, bt. White). Exhib. Burl. Ho. 1894. (No. 10 lent James Orrock.) Orrock Sale (Christie's, April 26, 1895, No. 308, bt. Seymour). Purchased from unnamed owner through Paterson, Bond St, 1925.





## PLATES





75. JACOPO DEL SELLAIO

*The story of Cupid and Psyche*



29. FLORENTINE SCHOOL

*The triumph of Aemilius Paulus*



44, 45. SCHOOL OF GHIRLANDAIO

*The siege of Troy*

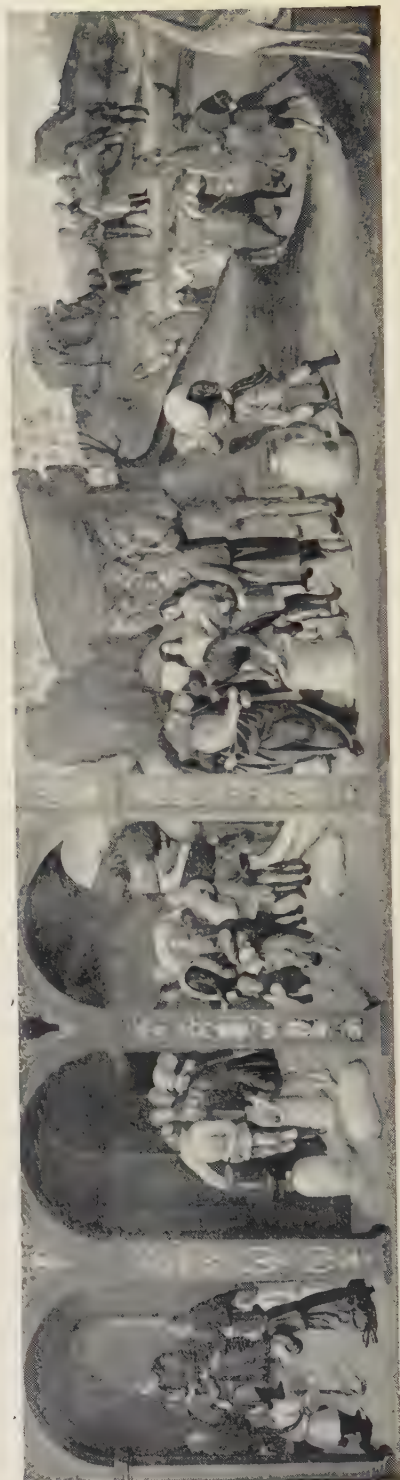
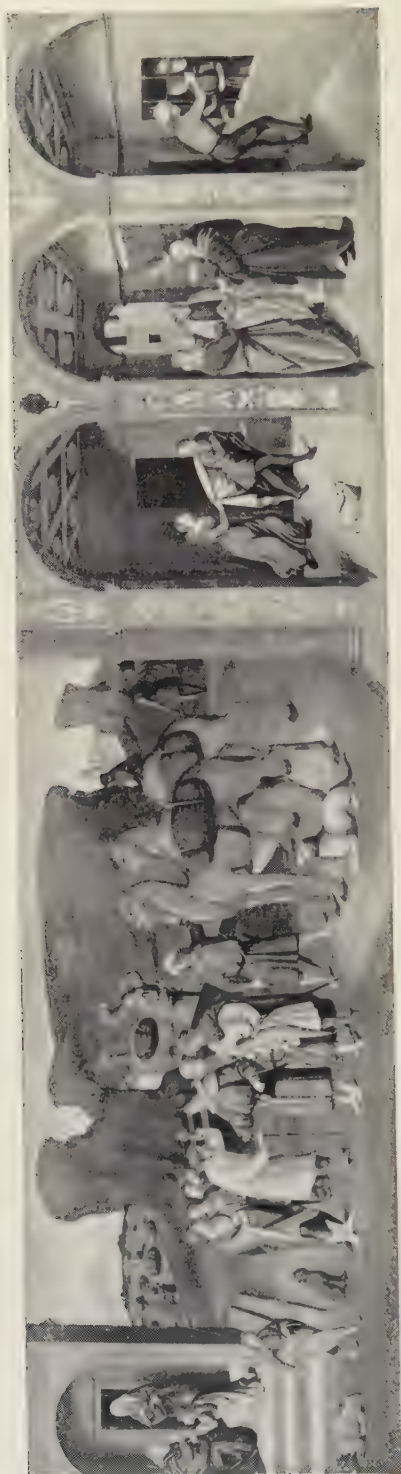




14. MASTER OF THE CASTELLO NATIVITY

*Virgin adoring the Child*





*The story of Joseph*



9. SCHOOL OF BOTTICELLI  
*Virgin and Child*



10. FRANCESCO BOTTICINI  
*Virgin adoring the Child*



2. BARTOLOMMEO DI GIOVANNI  
*Virgin and Child enthroned with  
Saints*



54. SEBASTIANO MAINARDI  
*The Nativity*

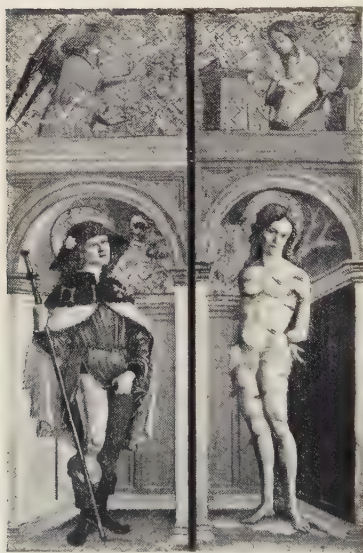




28. FLORENTINE SCHOOL  
*Coronation of the Virgin*



33. FRANCESCO D'ANTONIO  
*Virgin and Child with Ss. Lawrence  
and John Gualbert*



51. NORTH ITALIAN SCHOOL  
*Ss. Roch and Sebastian*



30. FLORENTINE SCHOOL  
*Trajan and the Widow*



16. GIOVANNI BATTISTA CIMA

*S. Lanfranc of Pavia enthroned with Saints*





6. JACOPO BASSANO

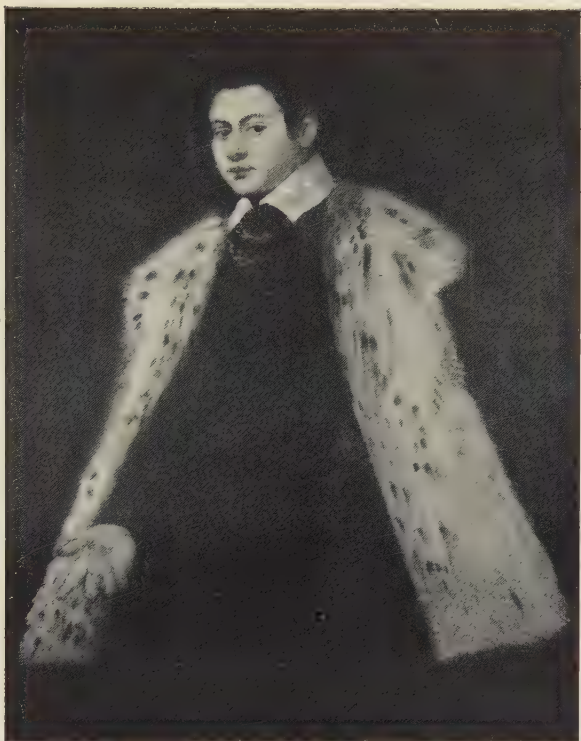
*The journey to Calvary*



5. MARCO BASAITI

*Virgin and Child with Saints and Donor*





80. VENETIAN SCHOOL      *A young man in a fur cloak*



11. BRESCIAN SCHOOL      *Man in a furred coat*



69, 70. BERNARDO PARENTINO

*Laomedon and the Building of Troy*



37. FRENCH SCHOOL  
*Entombment, after Titian*



52. NORTH ITALIAN SCHOOL (?)  
*The dead Christ*



55. LODOVICO MAZZOLINO  
*Christ before Pilate*



13. SCHOOL OF CANALETTO  
*Palace of the Doge, Venice*





34. SCHOOL OF FRANCESCO FRANZIA  
*Virgin and Child in a landscape*



60. MILANESE SCHOOL  
*Virgin and Child*



72. DOMENICO PECORI  
*S. Julian the Hospitaller*



74. SASSOFERRATO  
*The Holy Family*



17. SCHOOL OF JOOS VAN CLEVE  
*Virgin and Child*



71. SCHOOL OF JOACHIM PATINIR  
*Virgin and Child*



82. SCHOOL OF ROGIER VAN DER WEYDEN  
*Virgin and Child*





## 26. FLEMISH SCHOOL (?)

*The Annunciation: Marriage of the Virgin: Adoration of the Child: Adoration of the Magi*



24. FLEMISH SCHOOL  
*The Annunciation*



41. FLEMISH SCHOOL (?)  
*Virgin and Child with S. Anne*



39. SOUTH GERMAN SCHOOL  
*Flight into Egypt*



40. SOUTH GERMAN SCHOOL  
*Death of the Virgin*



25. FLEMISH SCHOOL *Descent from the Cross; Presentation, and Marriage of the Virgin*





42. NORTH GERMAN SCHOOL  
*Johann Theodor Streuffius*



35. FRANCO-FLEMISH SCHOOL  
*A Lady*



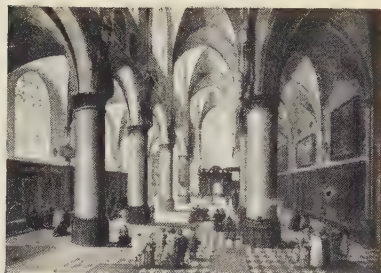
62. SCHOOL OF ANTONIS MOR  
*Elizabeth of Valois*



83. FRANCISCO ZURBARAN (?)  
*S. Rufina*



77. DAVID TENIERS THE ELDER (?)  
*Two Musicians*



65. PEETER NEEFFS THE ELDER  
*Interior of a Church, 1635*



61. JAN MIENZE MOLENAER  
*A Musical Carousal*



36. FRANCO-FLEMISH SCHOOL (?)  
*Battle Scene with Cannon*



68. SCHOOL OF ANTHONIE PALAMEDES  
*Tric-trac Players*



27. SCHOOL OF GOVAERT FLINCK  
*Officers of a Dutch Military Company*





31. FLORENTINE SCHOOL  
*Adoration of the Kings*



19. DUTCH SCHOOL  
*Adoration of the Kings*



20. DUTCH SCHOOL  
*Adoration of the Kings*



1. ANTWERP SCHOOL  
*Adoration of the Kings*





18. JACOB GERRITZ CUYP  
*Portrait of a Woman*, 1636



64. AFTER ANTONIS MOR  
*Philip II of Spain*



57. MICHEL JANSZ VAN MIERVELD  
*Hendrick Damen van der Graft, 1620*

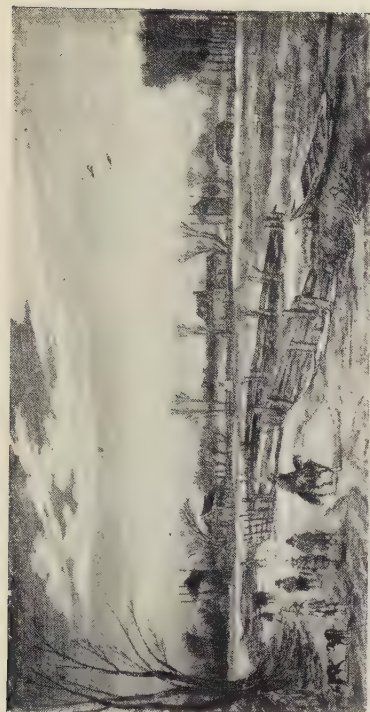


56. MICHEL JANSZ VAN MIERVELD  
*A Young Lady, 1619*





46. SCHOOL OF JAN VAN GOYEN

*Halt at an Inn*

79. SCHOOL OF ESAIAS VAN DE VELDE

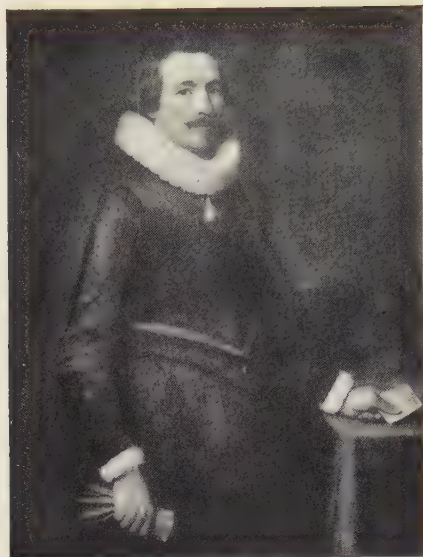
*Winter Landscape*

32. JACOB FOUQUIER

*Winter Scene, 1617*

81. SCHOOL OF SEBASTIAAN VRANX

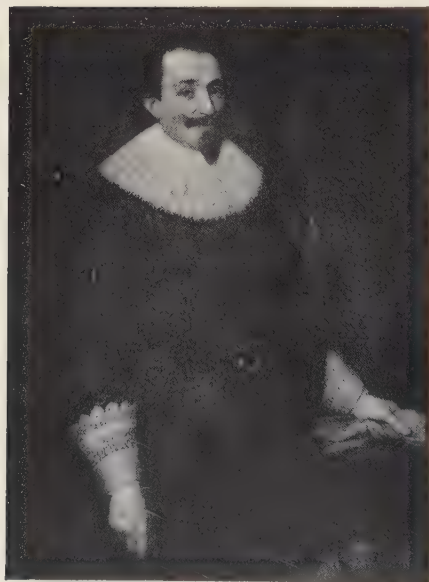
*Winter Landscape*



22. DUTCH SCHOOL  
*A gentleman, 1629*



21. DUTCH SCHOOL  
*A lady, 1625*



58. MICHEL JANSZ VAN MIEREVELD  
*A gentleman in a black dress, 1636*



59. MICHEL JANSZ VAN MIEREVELD  
*A lady, 1636*





47. JAN DAVIDZ DE HEEM  
*Still life with fruit*



76. JORIS VAN SON  
*Still life with a lobster, 1660*



66. JAN VAN OS  
*Fruit and flowers*



67. JAN VAN OS  
*Vase with flowers and fruit*



12. PAUL THEODOR VAN BRÜSSEL  
*Vase with flowers*



38. JAN FYT  
*Flowers and game*





M. ADD. 11. ARAGONESE SCHOOL

*Ss. Sebastian and Julian the Hospitaler*



M. ADD. 16. ANTONIO AND DIEGO SANCHEZ

*The road to Calvary*



15. CATALAN SCHOOL  
*S. Antony Abbot*



78. LUIS TRISTAN  
*Adoration of the Shepherds, 1620*





73. GASPARD POUSSIN

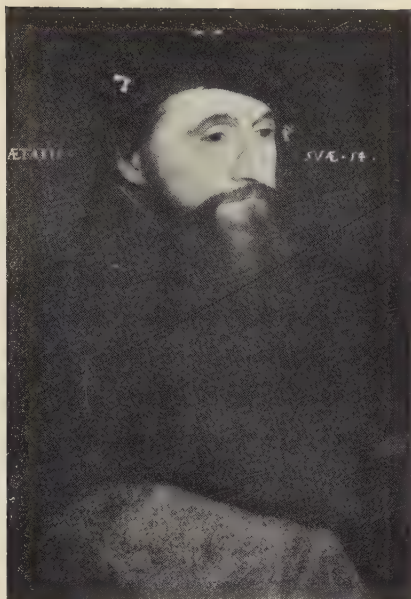
*Landscape near Rome*



8. LOUIS-LÉOPOLD BOILLY (?)  
*The Reader*



7. JULES BASTIEN-LEPAGE  
*Girl with a sunshade, 1879*



49. AFTER HOLBEIN THE YOUNGER  
*An old man*



63. SCHOOL OF ANTONIS MOR  
*A Spanish lady*



48. SCHOOL OF HOLBEIN THE  
YOUNGER  
*Henry VIII*



43. SCHOOL OF MARCUS GHEERAERTS  
THE YOUNGER  
*Lady with a white ruff*





M. ADD. 6. JOSEPH HIGHMORE  
*Pamela and Mr B. in the summer-house*



M. ADD. 8. JOSEPH HIGHMORE



M. ADD. 7. JOSEPH HIGHMORE  
*Pamela leaves Mr B.'s house*



M. ADD. 9. JOSEPH HIGHMORE



23. ENGLISH SCHOOL

*Landscape with trees and cattle*

50. JULIUS CAESAR IBBETSON

*Ullswater from the foot of Gowbarrow Fells*



M. ADD. 3. FORD MADOX BROWN *The last of England*



53. GEORGE KNAPTON *A lady*





M. ADD. 17. JOSEPH MALLOD WILLIAM TURNER





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